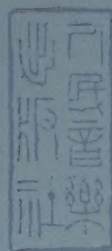




沈浩初编著 林石城整理



# 卷正 東平 王世昌 元元 巴 譜





# 养正轩琵琶谱

沈浩初编著  
林石城整理



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## 吴 序

琵琶为古乐之一。工其技者，代不乏人。虽书谱流传不如琴瑟，然其雄健悲壮之调，怨慕泣诉之音，拢捻抹挑之技，抑扬亢坠之方，则有过之。明妃托以写怨，商妇因之寄衷，故古人多习之者。余自幼酷好音乐，苦乏师承，莫探奥蕴。弱冠遇平湖李芳园先生于海上。先生工琵琶，家学渊源。从游二年，不幸谢世。旋遇云间张子良先生。先生之技，得自芳园先生之父南棠先生，窃喜一脉真传，渊源有自。师之四年，卒以余役皖南，未竟其技。及后回沪，而先生已先羽化，不禁喟然。癸亥岁得遇沈子浩初于沪南半淞园，茗谈之下，欣知音律，擅琵琶，授自陈子敬弟子倪清泉先生。萍水相逢，喜出望外。各奏流水，互相切磋，徘徊数载，欢若平生。于丙寅岁出示新编《养正轩琵琶谱》，注释详尽，深为叹服。近又念及该谱用旧式工尺，难于初学。改翻简谱，指法更增益之。俾有志斯道者，依谱弹去，自能得之，可免如余幼年无师之苦。洵启迪之金针，后学之津梁。詎知整理未成，遽为二竖所困，延至癸巳季秋，溘然长逝。呜呼！天既夭其人，又绝其技耶！音乐界中又弱一个，痛惜不已。所幸林君石城，乃先生入室弟子，曾受沈师付嘱，爰将该谱译校整理，并付剞劂，以竟先生未竟之志，不绝广陵之散，并宏正始之声。行见出版以后，岂第有裨于后学，吾道亦可不衰矣。乃述其颠末，而为之序。

公元一九五四年甲午冬日。皖南吴承灏梦飞识于海上。时年七十有四。

## 樊 序

余久居吴门，素闻沈浩初先生名而从未谋面也。会一九二九年因事至沪，寓惠中旅社。行装甫卸，忽闻隔室有琵琶声，知沈先生在焉。通刺候之，握手欢然，恨相见晚。适吴梦飞先生亦在座，知音难得，各奏一曲。沈先生弹《海青》，吴先生奏《阳春》，余弹《汉宫秋月》。一曲既罢，彼此相视而笑。临别，浩初先生以所编《养正轩琵琶谱》见赠。从此书函相通，沪滨数晤。光阴荏苒，诃一九五三年，忽传沈先生谢世之耗，不禁深为悼惜也。

忆余十四岁时，随先君紫云公学操琵琶。先君逝世后，弟子中惟施颂伯能传其绪。今颂伯亦早逝世，故交旧朋先后凋零，余不禁动迟暮之感矣。又有慨者，在苏数十年，屡欲重理旧曲，编写成谱，以便初学，终以研习绘事，担任教课，卒卒无暇，不知何日能完此愿也。

论我国弦乐，琵琶谱传世不多。此因封建时代轻视民间音乐，致使艺人流散四方。学者惟转辗传抄，手口相授，逐渐散失。直至一八一九年，始有无锡《华秋苹琵琶谱》出版；一八九五年有《李芳园琵琶谱》；一九二六年有《沈肇州谱》；一九二九年即今沈浩初所编《养正轩谱》初版。今国家提倡国乐，海内不乏知音，以后必能有很多新创曲谱传世也。

林君石城为沈先生得意高足，今再以养正轩原本手抄琵琶谱重加整理，能使初学少无师之苦。即操缦家得之，亦可奉为圭臬。因欣为之序。

一九五六年四月，古瀛樊浩霖时客沪上。



## 曲 情 赘 语

琵琶曲之称大套，犹琴曲之称琴操也。究其取义，实本于宫调。而宫调之来，固亦发源于琵琶。考南北朝周武帝时，有龟兹人苏祇婆，从突厥皇后入国，演七旦于琵琶：一曰婆陀力，二曰鸡识，三曰沙识，四曰沙侯加滥，五曰沙腊，六曰般赡，七曰侯利筵。其后只存婆陀力、鸡识、沙识、沙侯加滥。《续通考》曰：“大乐七声、四旦、二十八调，皆以琵琶弦叶之”。盖此七旦，即开宫调之端，盛行于宋元之际。初为单调，名曰叶儿；后乃联成套数与杂剧。杂剧为叙事体，譬诸章回小说，合数折而成一剧，曲词科白俱全；套数为言情体，譬诸乐府（《辍耕录》云成文章曰乐府，有尾声曰套数）诗余（曲有前腔，即词有换头，如戚氏三叠莺啼序四叠只无尾声耳），但谱曲词，例无联套，故又名清曲也。今谱中《武林逸韵》《陈隋》等文套，具有悲欢情景，其节目大半袭用曲牌，犹填曲之联属诸宫调，同于套数；而《十面》、《卸甲》等武套之表演故事，察其绘影绘声，有起有结，其节目无异章回，同于杂剧。惟均有声无词，而能表情状物，恰似有词无白，谱成单折之清曲，此大套命名之由来耳。况宫调有南北曲之分，而大套亦有南北派之别。北为直隶派，王君锡所传也；南为浙江派，陈牧夫所传者是也。夫琵琶在燕乐中为主要乐器，晋唐以降，习者甚多。自琴瑟屏而诗歌息，琵琶进而词曲兴，于此可观音乐与文化变迁之关键焉。至于大套之作者何人，颇多臆说，不知何据。盖以套名篇，既肇于元曲，则必出元后无疑。今本谱不列作者姓名，良以无考阙焉可耳。

### 一、文 套

石城注：文套是言情体，着重在写意。以抒情手法，把乐曲内容作生动而深刻的描写，着重于旋律，演奏速度大都缓慢。虚音与实音常相配合进行。左右手指法中各种不同类型的多变性的力度控制与音色控制常为表现乐曲内在情感的最好手段。

曲体有以若干首六十八板的文板组合成套，有以主题情节推展成套。节拍或全曲均属整规，或由散板与整规节拍组合进行。

1. 《夕阳箫鼓》，系正工调\*。全套为箫鼓相间之声。以中老弦为鼓声，子弦为箫声，

\* 正工调是工尺谱中的名称。本曲定弦是 A d e a，是 A 音商调式。

而以末段拨子挑缠之搭音为橹声也。

石城注：本曲以写意手法，描述人们郊游于山水之间。声有箫鼓啸歌，意在江山如此多娇。清代乾隆、嘉庆年间浦东派鞠士林所传琵琶谱中已记有本曲（分七段）。嗣后在陈子敬（1837—1891）传谱中亦记有本曲（七段、每段开始注有小标题文字、如谱）。一九二九年刊行的《养正轩琵琶谱》亦载有本曲。初无分段标题文字。《陈子敬琵琶谱》开始在各段记有“回风”、“却月”、“临水”、“登山”、“啸嚷”、“晚眺”、“归舟”等小标题文字。如综合这些大小标题来理解本曲时：在朔日前后的傍晚，或在山的西边，有好些人在山上、山麓或船中吹箫、打鼓、啸歌。天边天、月牙月、水天相映；风送声、山阻风、声随风回。他们游览着山水风月的景色，最后坐船回家。

2. 《武林逸韵》：全套十段，每段六十八板，共六百八十板。大都系闺情，有如怨如慕之意。本曲系由浙派只曲合之成套，盖旧谱段落散漫，致传者每为多少耳。

石城注：“武林”古地名，即今之杭州市。本曲由浙派只曲合之成套。六十八板之只曲，原是各自单独演奏。然亦常以不等数之只曲组合成套。如《鞠士林谱》以《慢商音》等十曲合之成《慢商音》套曲；《华氏谱》以《春光好》等五曲合之成《春光好》（又名《随手八板》）套曲；《李氏谱》以《思春》、《昭君怨》等五曲合之成《塞上曲》套曲，又以《清平词》、《凤求凰》等曲合之成《青莲乐府》套曲等等。而在组合成套之后，或另立标题，也常以第一首只曲名称作为套曲标题。本曲在演奏时可以有分有合：合之成一大套；分之成数小套或十首单独演奏之小曲。分成数小套时，可以《思春》、《昭君怨》、《傍妆台》合成一小套《思春》；《懒画眉》、《织女穿梭》合成一小套《懒画眉》；《水龙吟》、《斑鸠过河》合成一小套《水龙吟》；《鱼化龙》、《雨打芭蕉》合成一小套《鱼化龙》。

3. 《月儿高》：用小工调\*。音节清淡。其《万壑泉流》、《空山猿啸》、《深林滴露》、《远寺鸣钟》四段，尤为刻划入神。夫明月之妍，本不能形诸弦上，有此四段点染陪衬，方使炯炯银盘，清光欲现，正如画家烘云托月之意也。尚有《小月儿高》一曲，不另载。

石城注：本曲对左右手力度、音色、音质等方面的要求较高。例如音量的大小要用得合适；实音与虚音之间的强弱幅度要拉得开些；音色“上”“中”“下”的各种变化运用必须恰当；音色与音量之间的各种配合应用也须自然；吟类的掌握与运用要有区别；要有大、小、快、慢、快而小、快而大、慢而小、慢而大以及音头吟、音尾吟、左先右后、右先左后、左右同作等吟音方法。能如此，方可将美好的

\* 小工调是工尺谱中的名称。本曲定弦是Adea。

月光景色静中有动地表达出来。

4. <陈隋>：用四字调\*。是为宫中行乐之曲，然具有不同之悲欢情景。宫女被迫选入深禁，即使在载歌载舞之际，终亦无法摒除其悲愁凄楚之情绪。

石城注：本曲在各段曾有文字小标题。但在较早之《鞠士林谱》中，对本曲只注有“六字（调）、五段、尾声、共三百七十四板”字样，在各段并无文字小标题。显然，这些曾附会有陈后主“玉树”、“后庭花”等小标题，并非作者或早期所有，而系后人所加，故于整理之时不再注录。在演奏时，左手的吟、揉、摆、推运用较多，右手在音量、音色、音质方面的控制也较强调。因此，从演奏效果来说，表面上可见有纤小的舞蹈形象，但又处处反映着沁人心脾的哀怨之声。

## 二、武 套

石城注：武套是叙事体，着重在状物。以绘影绘声，有起有结的手法，叙演着故事的各个情节。常用旋律变奏结合不同指法的不同效果来叙演各个不同的情节内容。演奏速度常用快速，或作戏剧性的突变。节奏变化较多，常运用某几种节奏型生动地描绘出某一情节的形象。并同时用左右手指法不同力度的控制来表现某一形象特点。节拍大都由散板与整规节拍组合进行。

1. <将军令>：用小工变调二\*。以子中两弦同声，欲其音节威武耳。故无论弹与轮，总得双音，不可单弹子弦与中弦也。尚有《满将军令》，不附录。

石城注：本曲是一首描写古代陆军发令行军，排阵演习的乐曲。从各段小标题文字中，可以看到武套曲的结构形式。尤如戏剧的逐幕逐场、章回小说的逐章逐回顺次地叙演着一次校场操演的始末情节。音节雄壮威武。由于自始至终必须按、弹双弦，因此，是否胜任演奏本曲，也可证明左右手力度控制的能力达到何种程度。

<传令>后半段的轮，须分快慢。即有时每拍作一次轮，有时每拍作二次轮。一至四段，要演奏得既紧凑又威武；第六段要有整齐感；第七段气势要雄壮；第八段最为紧张；第九段极悲壮；第十段可稍轻松。

2. <十面埋伏>：简称<十面>。用小工调。第五节<吹打开门>系营中军队出发之进行曲。用长轮和挑。若遇缓处，得轻微之颤指声方妙。<败走>一段，或远或近，其声隐隐，以见四围尽属汉军。<乌江>末拍收声，将四弦虚按，一齐撇进，俾划然一响而无余音，为自刎之声也。

\* 四字调是工尺谱中的名称。本曲定弦是A<sub>2</sub>d<sub>2</sub>e<sub>2</sub>a<sub>2</sub>，是a音羽调式。

• 小工变调二是工尺谱中的名称。本曲的定弦是A<sub>2</sub>B<sub>2</sub>c<sub>2</sub>e<sub>2</sub>。

石城注：本曲描写公元前二〇二年汉刘邦与楚项羽在垓下决战，汉军用十面埋伏的战术，彻底击败楚军的一个故事。乐曲根据这个故事的始末情节，叙演了古代陆军布营、伏击、激战、追逐等情景。有鼓声、炮声、掌号声、步伐声、相击声，万马奔腾，杀喊震天。全曲共十八段。结合故事始末，又可分成四大部分：第一、序幕部分（一至四段）；第二、战前部分（五至八段）；第三、交战部分（九至十六段）；第四、尾声、战后部分（十七至十八段）。在演奏上，《列营》是散板，速度变化须掌握好，句逗要分清。《放炮》的“拍”、“划”都须强烈，紧接着的“夹扫”则宜轻快。《吹打开门》一至四小节的四个乐音都有延长符号，节奏自由。第五小节起入板，速度由慢渐快。《点将》的“凤颠头”，节奏要稳，出音要清。《排阵》的“大捩分”，发音要求坚实饱满而有厚度。空弦音宜弱些，曲调音宜强些。左手可加用一定的吟音。在十七和三十板后的各自四板上，音色音量须作改变。《埋伏》的速度变化要掌握好。《呐喊》段是全曲的高潮，左右两手的用力程度较大：左手把子、中两弦相并在一起之后，还须作张力滑音，再须作快而大的吟音；右手轮、滚两条弦时，应使每个手指在每条弦上发出的音色音量相仿。段名叫做“呐喊”，着重在反映激战时的杀喊之声。在双方有数十万人马的战场上，远处近处四面八方都在你死我活的搏斗着，车战马战步战都在进行着，一阵阵杀喊之声又是通过高嗓门低嗓门的呐喊声反映出来。《重围》是战场上的一片综合之声。在工尺原谱上，此处只记有一个“合”字，并注有在四条空弦上作扫和轮。原谱上的记写较简单，但在实际演奏时必须要有多种变化。例如先用音量较弱的夹扫空四弦指法；次用音量较强的滚四条空弦；又用音量较强的满轮四条空弦；再用音量较弱的满轮的弦数变化方法等，以使发出的音响效果变化多端。从而把大小包抄、重围叠叠的形象作出一定的描绘。

3. 《霸王卸甲》：简称《卸甲》。用小工变调一\*。与《十面》同属一事。惟《十面》传自北派，《卸甲》传自南派。《十面》为得胜之师，《卸甲》为败军之众。故初时音节殊觉雄壮，后至《楚歌》一段，则声调悲凉矣。其《鼓角甲声》，描写楚军败走之际，扫双音为汉军之鼓角，绞子、中弦为败军之甲声。无《乌江》自刎一段。谱败军之曲，壮气已消，故讳言之也。末段《众军归里》，直是逃散耳。手法《十面》之难，难在长轮和挑，虽在挑里弦时，子弦仍要轮得圆满。《卸甲》之难，难在双勾打，盖双勾打须清健而快，如滚之紧凑方妙。








石城注：本曲是一首变奏曲。通过各种指法所得到的各种不同效果，来叙演各个不

\* 小工变调一是工尺谱中的名称。本曲的定弦是ABca。

同情节内容的乐曲。它的骨干音是：



在演奏上，《楚歌》的长轮宜轮得圆满，音量、音色要求多变。左手多在张力滑音之中配用吟音。尾末大指挑中弦，食、中、无名、小轮子弦的长轮连挑，出音务必连贯圆满。《鼓角甲声》一要速度快，二要重音准确，三要在滑音之中加用吟法。

4. 《海青》：曾名《大平沙》。尚有《小平沙》一曲，不附录。用小工变调一。全套凡轮子弦带挑缠弦按音时，须将缠弦在品上摆动，使鸷然一声，有如唳叫也。凡弹  时，宜将左手食指按住在子弦“a<sup>1</sup>”音与中弦“e<sup>1</sup>”音位上，而以中指连点子弦“b<sup>1</sup>”音位如颤音者，则成 ，次以中指连点中弦“f<sup>1</sup>”音位，亦成 。后数段内弹中弦  等，俱仿此。他若轮子弦带轮  等音者，亦只须在轮时略带一音，以中指在下一点为妙。又第十四、十五段原系散板，今虽点拍，乃略示紧慢，不必太拘。凡相品之间，如带轮子弦之 ，弹中弦之  等，若分注相、品，则不胜其烦，故概归相上，以免琐碎。

石城注：本曲在初版中称作《平沙落雁》，并注有“一名《海青拿鹤》又名《大平沙》”，每段均有文字标题。按本曲被称作《平沙》，实自浦东派《鞠士林谱》始。在《鞠士林谱》中，注有“《海青》作《平沙落雁》”字样，每段并非都有文字小标题。据此可知：本曲原名《海青》、《平沙落雁》则系后人所改。考琵琶曲之《海青》，在元代时已有之。元代诗人杨允孚（1280—1368）在《滦京杂咏》刊有诗云：“为爱琵琶调有情，月高未放酒杯停，新腔翻得凉州曲，弹出天鹅避海青”，并注有“《海青拿天鹅》新声也”。从诗句中，杨允孚将本曲和唐代著名大曲《凉州》相比拟，说明极喜爱本曲，这可说明本曲在当时已是一首比较完整而富有表现力的乐曲。元代人民喜爱打猎，出猎时常以海青作猎鸟。本曲正是反映了当时人民的劳动生活。明代李开先在《词谑》中，亦曾提及十六世纪琵琶名手张雄演奏《拿鹤》时的情景：“虽五楹大厅中，满座皆鹤声也”。在演奏上，要在武套的速度中，运用文套的技法。就是要在比较快的速度进行中，左手要象在演奏文套时的多用吟挽；右手要象在演奏文套时的注意音量、音色控制。本曲的演奏特点之一，是在不

同弦数、把位、音量、音色以及左右手指法中，表现不同情景中的不同呜咽之声。

#### 5. 《水军操演》：

石城注：用小工调。现代海军，古称“水师”、“水军”。《左传》有“共工氏以水纪，故为水师而水名”。是以水名其官师，叫作水师。这个水师的名称，一直沿用至明、清。本曲描写了古代水军在操练演习时的情景。《起碇》是为水兵在拉收碇索时之号子音调。其中《枪炮声》、《杀声》、《乱枪声》三段，在演奏时各具方法，较难练习。

### 三、大 曲

石城注：在大曲中既可用文套之手法，也可有武套之风格。熔文套 武套 于一炉，表现手法较为自由。

1. 《普庵咒》：用小工调。末段《清江引》，本宫调中之仙吕与双调曲名，或作尾声。今为泛音作收。另有北派《小普庵咒》，用正工调，只有一节，兹不附录。

石城注：“普庵”、宋代高僧名，禅林中每于佛殿背后设普庵像。本曲是封建时代佛教盛行时期之作品。名曰《普庵咒》而咒句极鲜，却是僧家唱赞伴奏之音。

2. 《阳春白雪》：用小工调。全曲快拍，要弹得紧凑如珠走玉盘之势方妙。或无第九段与第十段。

石城注：本谱已删去原第九、第十段。此删去之两段，曲调与第六、第七两段相同。只是一在相位、一在下把演奏耳。考本曲之作，约始于清代，系由只曲集成。

《鞠士林谱》载有《六板》（共十段，汪昱庭所传七段《阳雪》可能源于此）、《慢商音》（共十段），而本曲似由以上两曲摘集而成。例如本曲第一段出自《慢商音》之《大十样景》；第二段出自《慢商音》之《小十样景》；第五段出自《慢商音》之《满地金》；第八段出自《慢商音》之《泛音》；第三、四、六、七、尾段出自《六板》之《拍板》、《轮子》、《下把》、《满轮》、《扫头》。本曲于刊行谱本中，《李芳园谱》称作《阳春古曲》；《养正轩谱》称作《阳春白雪》。

3. 《灯月交辉》，用小工调。与《水龙吟》、《将军令》（此乃吹打乐曲，非本谱所刊之《将军令》）等同为锣鼓曲。本曲用琵琶演奏锣鼓音节，故又名《琵琶锣鼓》。

石城注：浦东派琵琶家陈子敬、倪清泉、曹静楼、戚次卿、戚少卿、沈浩初等，均以擅弹琵琶锣鼓著称。本曲分《引子》、《其一》、《其二》、《尾声》四部分。

是一首描摹人们欢渡灯节时的古曲。在灯光、月光交辉之下，锣鼓声、丝竹声交织之中，演唱着民间流传之古代历史故事。原有唱辞，已删，又删去《其二》段中之若干小节。

4. 《水龙吟》，系锣鼓曲。每奏一曲，则打锣鼓一番，故俗名《杂番锣鼓》也。其名目颇多，不能细举。如《灯月交辉》用琵琶或笙，《水龙吟》、《锦绣球》等用笛。虽有曲词，而清奏鲜唱。本曲原谱用正工调，今琵琶用小工调，取其便也。

5. 《闹场》，为自有戏剧以来开场之主要乐曲。锣鼓齐鸣，音响杂遝，欲于弦上一一谱出，颇难准确也。况编者于此道未深，虽与《水龙吟》同时编就，只在略似之间，未免贻笑大方。后之知音，或因此而成精确之谱，则此编亦不无小补云尔。





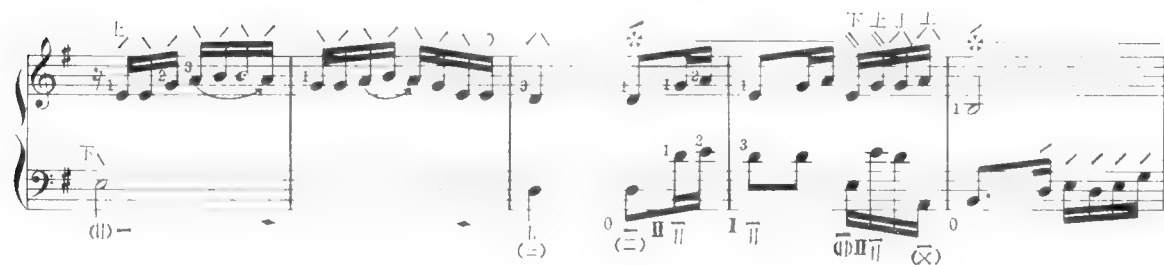
# 夕 阳 箫 鼓

沈浩初传谱  
林石城整理

1. 回风 愉快地  
慢起渐快

渐快

由慢渐快



2. 却月  $\text{♩} = 66$ 

2. 却月  $\text{♩} = 66$

II - (II/X) X II II X (II/X)

II I (II) 0 II II 0 I 0 II II

渐慢

(X) X X II II II (X/X) III

3. 临水  $\text{♩} = 66$ 

3. 临水  $\text{♩} = 66$

II X (II/X) III (II/X) III

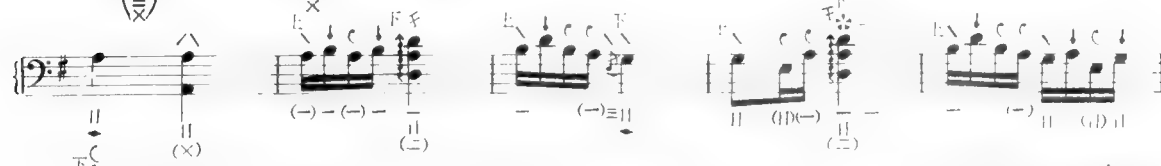
p

II II III (II/X) II I

X II (X) X X - X - - X - I (II) X -



## 4. 登山 ♩ = 66



## 5. 呼啸 节奏自由

The musical score is divided into two main sections: '5. 呼啸' (Howling) and '6. 晚眺' (Evening Gaze).

**Section 5: 呼啸 (Howling)**  
 This section is marked '节奏自由' (Ad libitum). It consists of five staves of music. The first four staves are in 2/4 time and feature a complex, rhythmic melody with many trills and ornaments. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The fifth staff is in 4/4 time and features a simpler melody. The dynamics range from *mf* to *p*. The section ends with a double bar line.

**Section 6: 晚眺 (Evening Gaze)**  
 This section is marked '快 自由地' (Allegro Ad libitum). It consists of two staves of music. The first staff is in 2/4 time and features a simple melody. The dynamics range from *mf* to *p*. The second staff is in 4/4 time and features a simple melody. The dynamics range from *pp* (pianissimo) to *mf*. The section ends with a double bar line.

The score includes various musical notations such as trills, ornaments, and dynamic markings. The tempo and mood are indicated by the section titles and the '快 自由地' marking.

System 1: Treble and bass staves. Treble staff has a melodic line with a crescendo from *p* to *mf*. Bass staff has a rhythmic accompaniment. Fingerings and articulations are indicated above the notes. Dynamic markings *p* and *mf* are present.

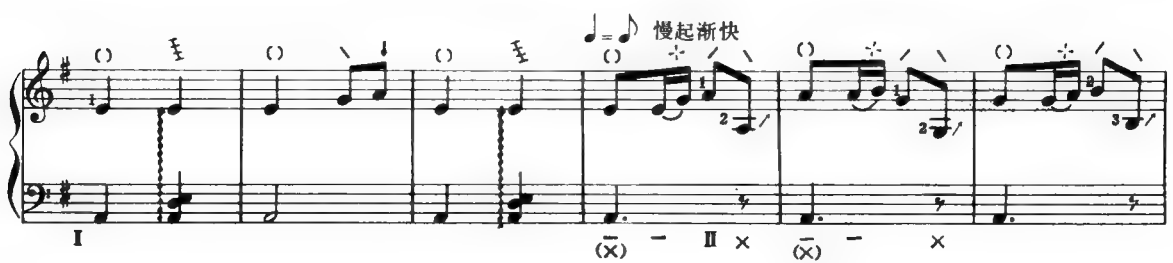
System 2: Continuation of the musical piece. Treble staff features a melodic line with various fingerings. Bass staff has a rhythmic accompaniment. Dynamic markings include *p* and *mf*.

System 3: Continuation of the musical piece. Treble staff features a melodic line with various fingerings. Bass staff has a rhythmic accompaniment. Dynamic markings include *p* and *mf*.

System 4: Continuation of the musical piece. Treble staff features a melodic line with various fingerings. Bass staff has a rhythmic accompaniment. Dynamic markings include *p* and *mf*. A tempo marking "渐慢" (Ritardando) is present.

System 5: Continuation of the musical piece. Treble staff features a melodic line with various fingerings. Bass staff has a rhythmic accompaniment. Dynamic markings include *p* and *mf*. A tempo marking "慢起渐快" (Ritardando then Accelerando) is present.

System 6: Continuation of the musical piece. Treble staff features a melodic line with various fingerings. Bass staff has a rhythmic accompaniment. Dynamic markings include *p* and *mf*.



This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with notes, rests, and various performance markings. The markings include '渐慢' (Ritardando) and '节奏自由' (Ad libitum). The notation is in a key signature of one sharp (F#) and a 4/4 time signature. The piece concludes with a final chord and a double bar line.

本曲根据鞠士林、陈子敬、沈浩初的本曲传谱以及近代合奏曲《春江花月夜》综合整理而成。

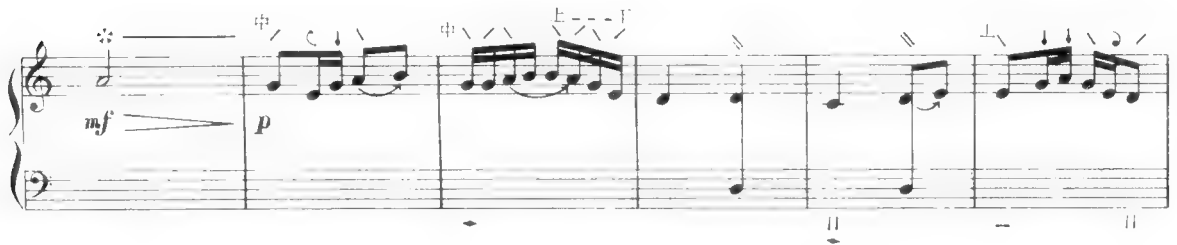
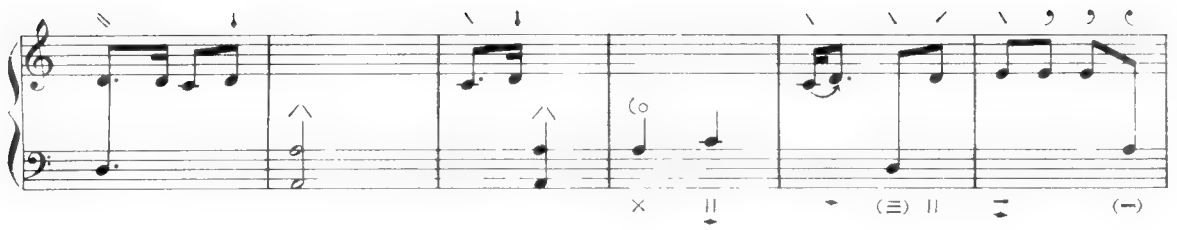
沈浩初传谱  
林石城整理

### 1. 思春

宁静而抑郁地

The musical score is written for piano and features a variety of musical notations and dynamics. The score is organized into six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The score also includes Chinese lyrics and performance instructions, such as '宁静而忧郁地' (Calm and melancholic) and '外行城整理' (Compiled by Wai Hang City).





## 2. 昭君怨



This page contains eight staves of musical notation, likely for a piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also articulation marks like slurs and accents, and fingerings indicated by numbers in parentheses. The notation is written in a style that suggests it might be for a specific instrument or technique, possibly related to a traditional or experimental composition.

The staves are arranged in four pairs. The first pair (staves 1 and 2) starts with a treble clef and a key signature of one sharp (F#). The second pair (staves 3 and 4) continues the melody in the same key. The third pair (staves 5 and 6) introduces a bass clef and a key signature of one flat (Bb). The fourth pair (staves 7 and 8) continues the bass line. The notation is dense with many notes and rests, indicating a complex piece.

Key markings and dynamics include:

- Staff 1: *mf*, *p*
- Staff 2: *mp*
- Staff 3: *p*, *mf*, *p*
- Staff 4: *p*, *mf*
- Staff 5: *p*, *mf*
- Staff 6: *p*, *mf*
- Staff 7: *p*, *mf*
- Staff 8: *mf*

Fingerings and other markings include:

- Staff 1: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 2: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 3: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 4: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 5: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 6: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 7: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
- Staff 8: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

[illegible]

### 3. 泣顏回

[illegible]

中 上 下

0 (-) - (-) II

x (II) x

I mf II mf II

mf II II II II II

II (II) I - II x II II II (II) II (-) II II II

x x I (x) - II II (II) - x II

II (x) x (x) (II) x

## 4. 傍妆台

II II II II II II II II

II II II II II II II II

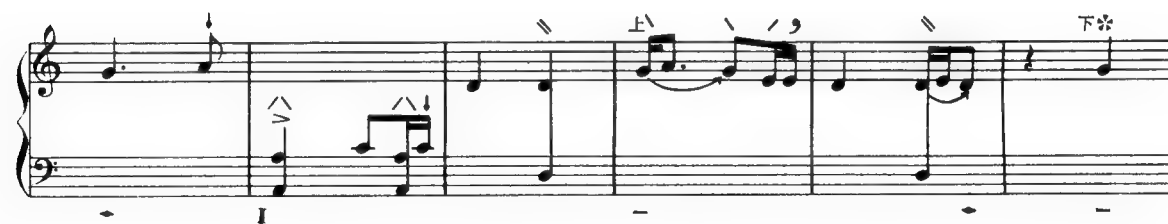
II II II II II II II II

II II II II II II II II

This page contains eight systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf*, *mp*, and *p*. There are also performance instructions in Chinese characters and symbols like '上' (up), '下' (down), '中' (middle), and 'x'.

The first system shows a bass staff with notes and rests, with '上' and '下' markings above the notes. The second system continues the bass staff with similar markings. The third system shows a treble staff with notes and rests, with '上' and '下' markings above the notes. The fourth system shows a treble staff with notes and rests, with '上' and '下' markings above the notes. The fifth system shows a bass staff with notes and rests, with '上' and '下' markings above the notes. The sixth system shows a bass staff with notes and rests, with '上' and '下' markings above the notes. The seventh system shows a treble staff with notes and rests, with '上' and '下' markings above the notes. The eighth system shows a treble staff with notes and rests, with '上' and '下' markings above the notes.

## 5. 懒画眉



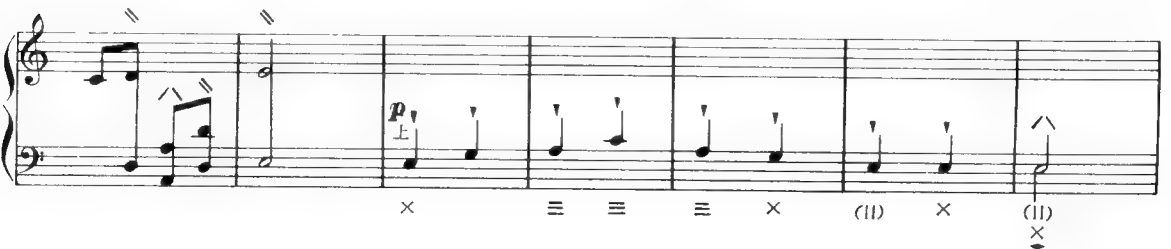
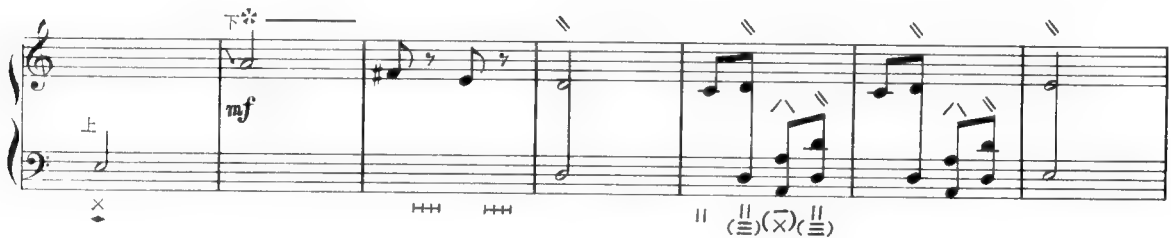
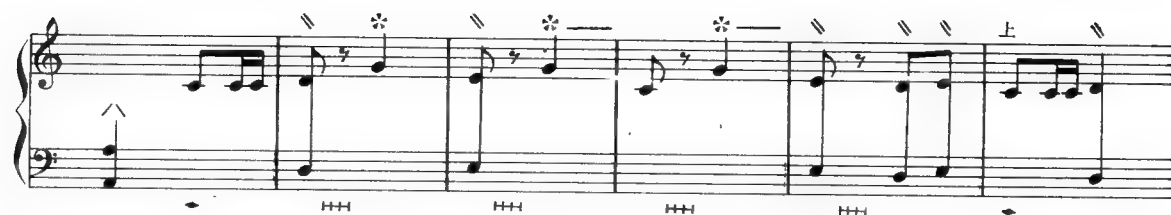
The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef. The melody consists of several measures: a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, a quarter note G4, and a quarter note F4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The final measure of the system is a quarter note G3. Below the staff, there are several performance markings: a triplet of eighth notes (G, A, B) marked with a '3' and a slur, followed by a quarter note (C), a half note (D), and a whole note (E). There are also some handwritten-style markings like 'v' and 'x' below the staff.

下

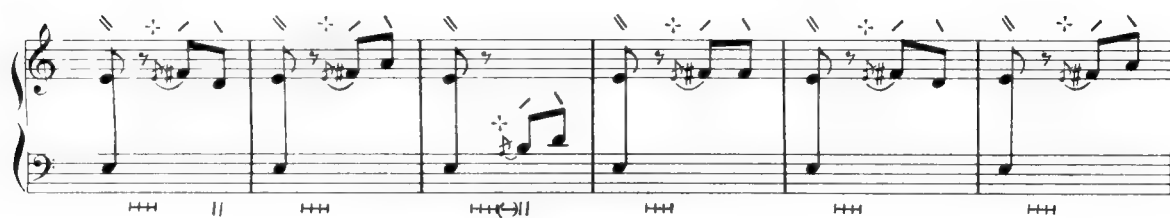
上

渐慢

## 6. 织女穿梭

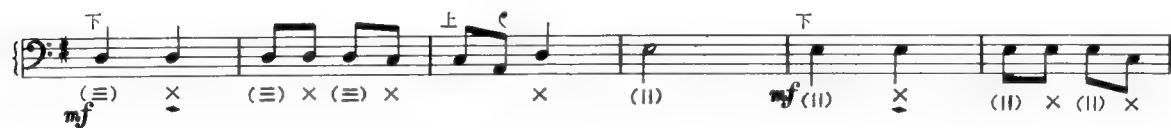
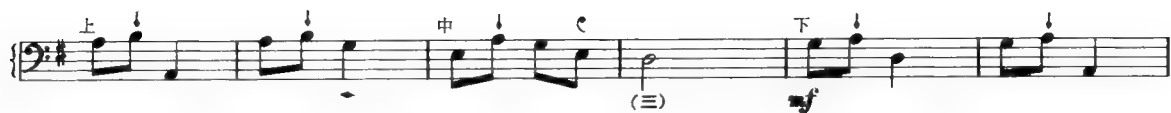




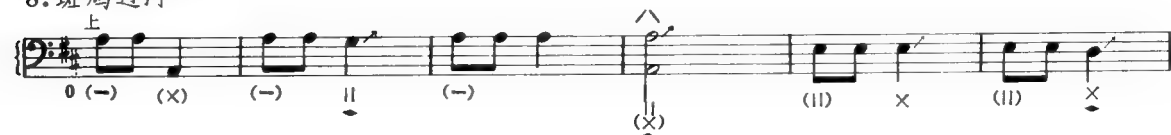


### 7. 水龙吟





## 8. 斑鸠过河

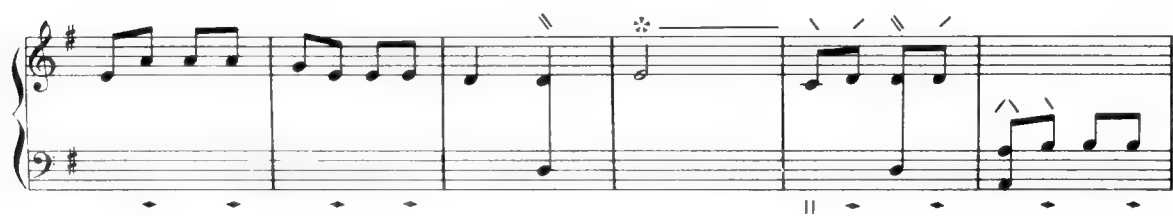


(II) (II) (X)  
 上  
 p (III) x - (一)  
 II (一) II (II) x (II) II (一) (II) x  
 上  
 三 x (三)  
 (II) x (II) (II) x (II) x (三) x (三)  
 (一) (II) x  
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 (三) x (三)  
 上  
 p\_x (II) II x  
 (三) x (三) x

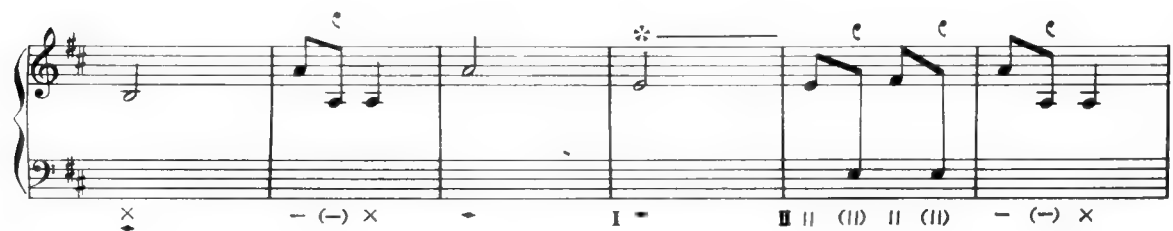
## 9. 鱼化龙

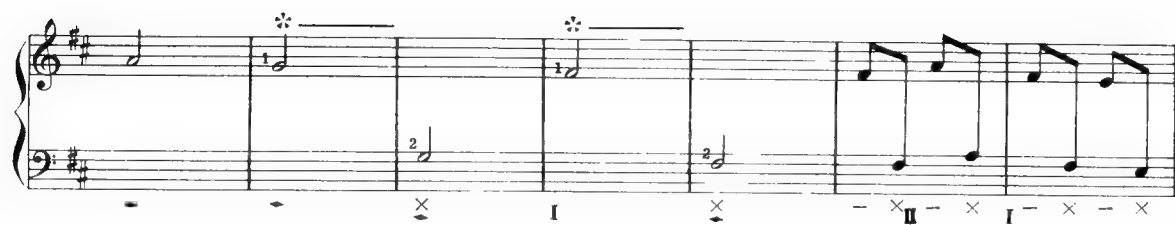
下\*

This page contains eight systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff marked 'mf' and a bass staff with a key signature of one sharp. The notation continues through eight systems, with various musical notations including notes, rests, and dynamic markings like 'mf'. The page ends with a double bar line and a key signature change to one sharp.



## 10. 雨打芭蕉





月 儿 高

### 1. 登舟晚眺

自由 优美地 乡村风味

### 沈浩初传谱

林石城整理

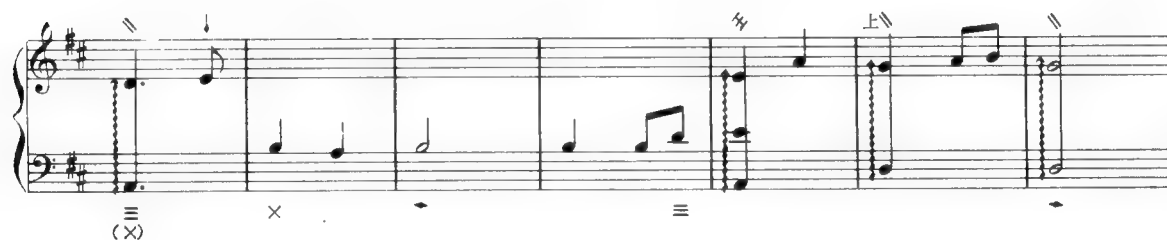
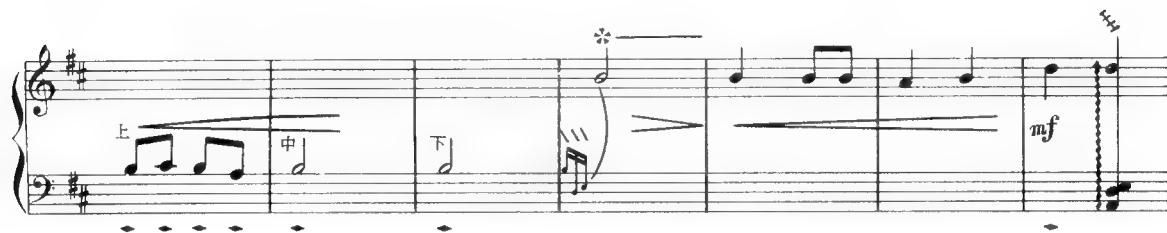
[illegible]

musical score for a single melodic line in treble clef, key of D major. It consists of six staves of music. The notation includes various note values, rests, and dynamic markings such as "mf" and "8". There are also some performance instructions like "下" (down) and "上" (up) above notes.

## 2. 水面风轻

musical score for a piano piece titled "2. 水面风轻" (Light Wind on the Water Surface). It is written for piano in treble and bass clefs, key of D major. The score spans three systems of staves. It includes various musical notations such as notes, rests, and dynamic markings like "p". There are also performance instructions like "下" (down) and "上" (up) above notes, and some specific markings like "X" and "(X)" below notes.





## 3. 银蟾吐彩

$\text{♩} = 108$

I 上 下

(-)

*p*

II 上 下

上 下

*mp*

下

*p* 上 下

中 下

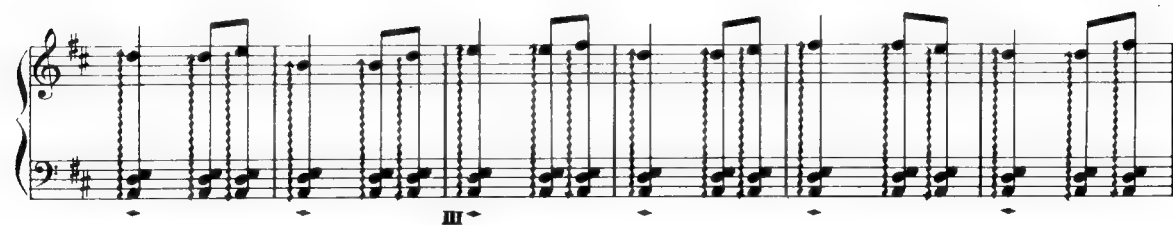
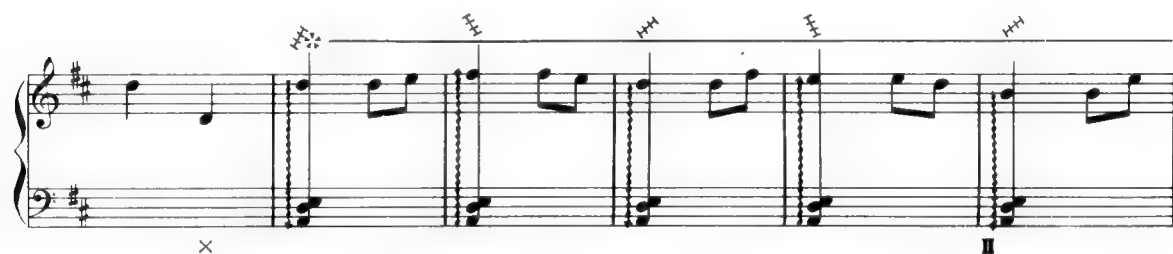
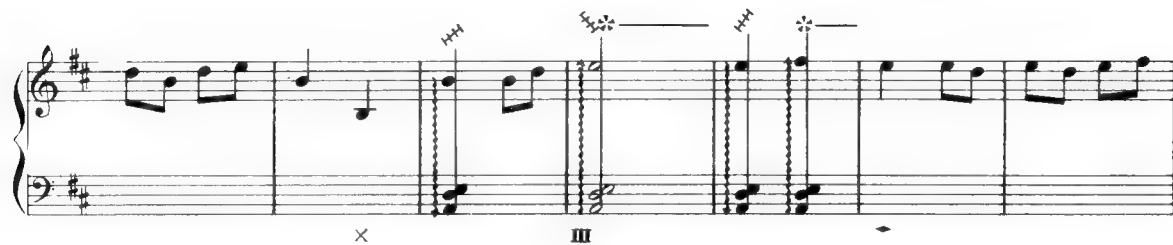
上 中 下

中 上 中

Musical score for a piece in D major, 2/4 time. The score consists of five staves. The first three staves are single-line melodic lines with various ornaments and slurs. The fourth and fifth staves are grand staves (treble and bass clef) showing a piano accompaniment. The tempo is marked 'c' (crescendo) and '渐慢' (ritardando).

## 4. 万壑泉流

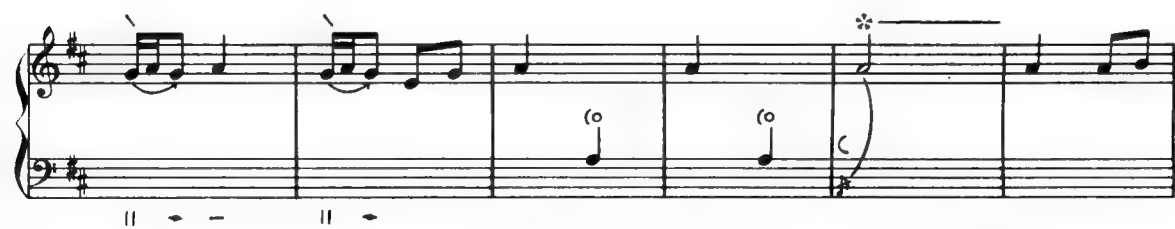
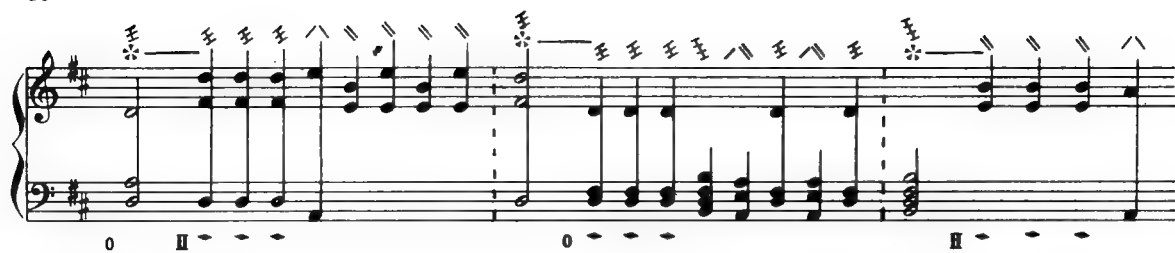
Musical score for "4. 万壑泉流" (Ten Thousand Gorges Flowing). The score consists of two staves. The first staff is a single-line melodic line with various ornaments and slurs. The second staff is a grand staff (treble and bass clef) showing a piano accompaniment. The tempo is marked "♩ = 108" and "渐慢" (ritardando).





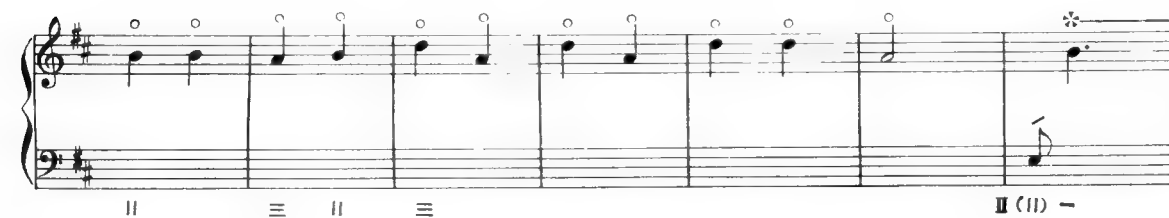
## 5. 空山猿啼

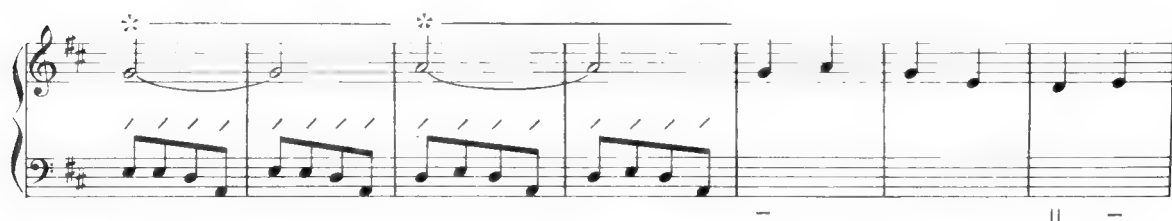
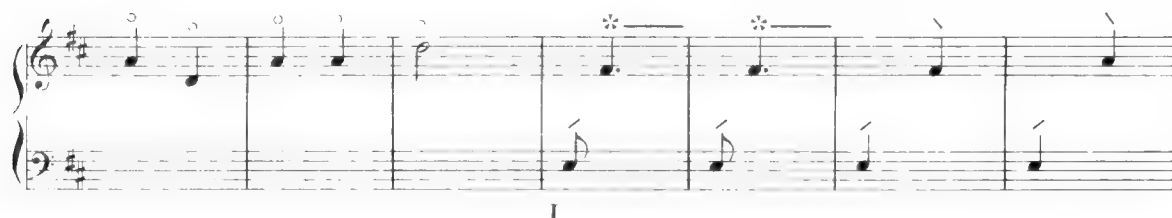




# 6. 深林滴露

31

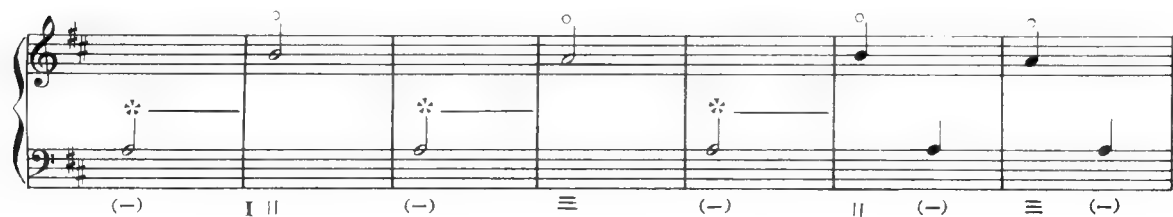
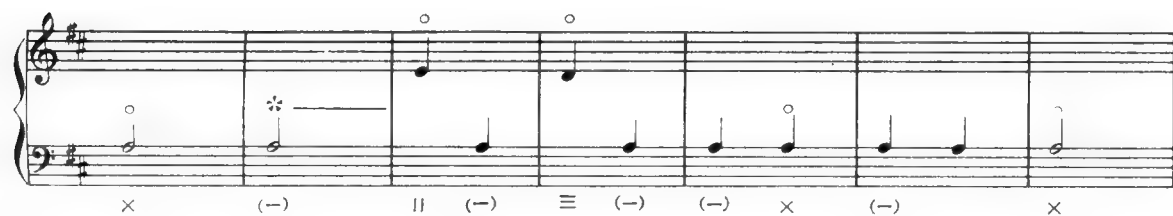
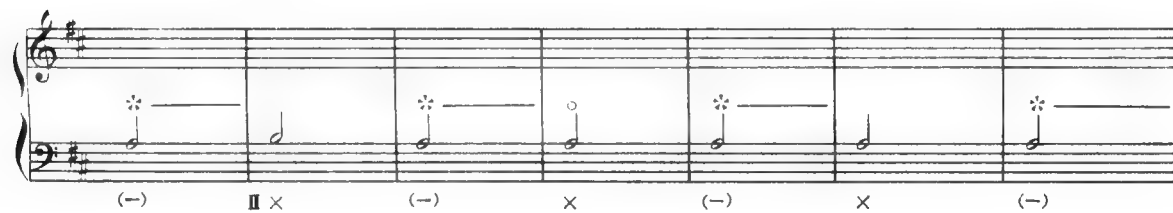
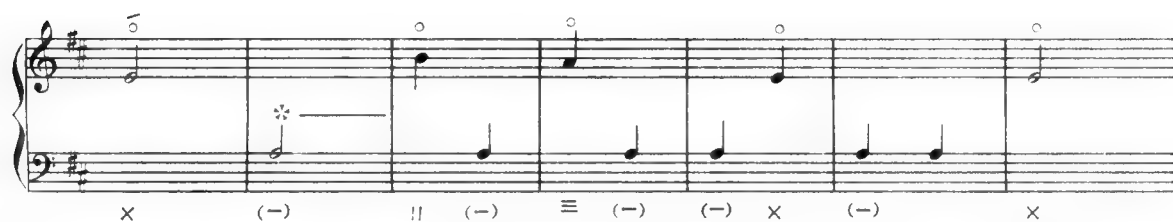
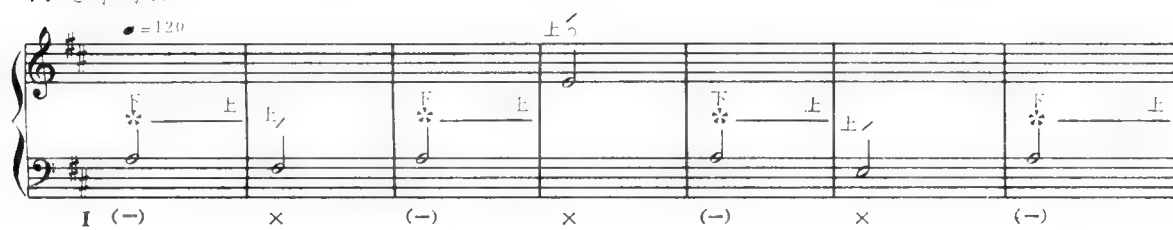


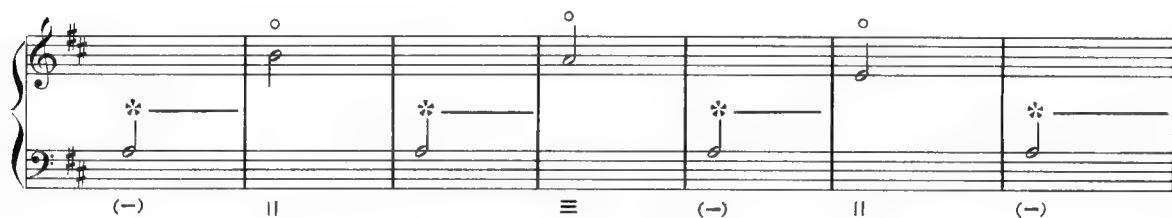
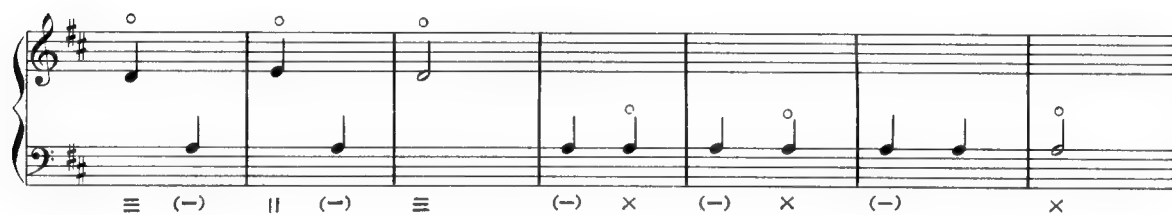
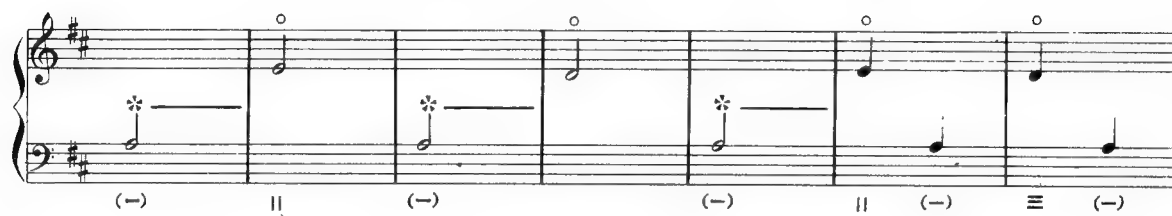
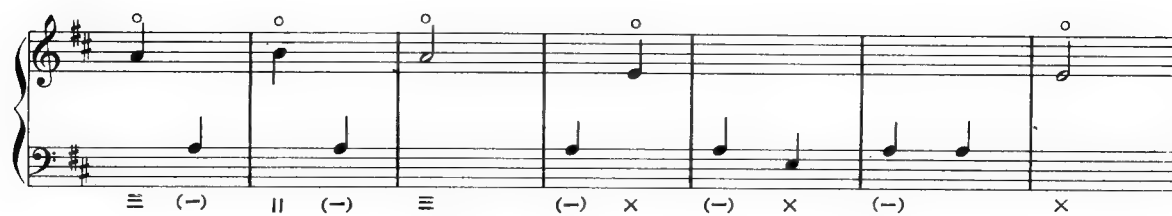






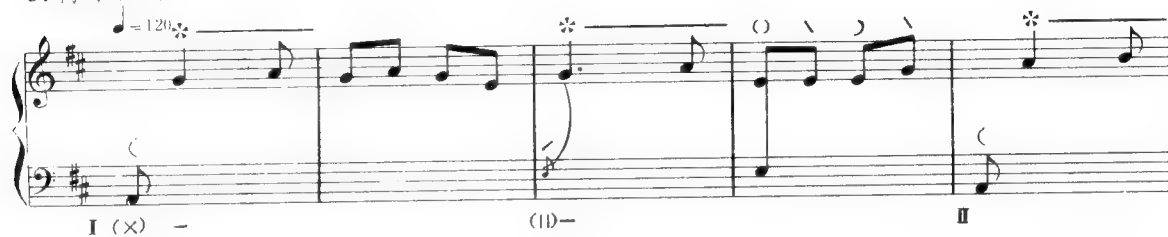
## 7. 远寺鸣钟

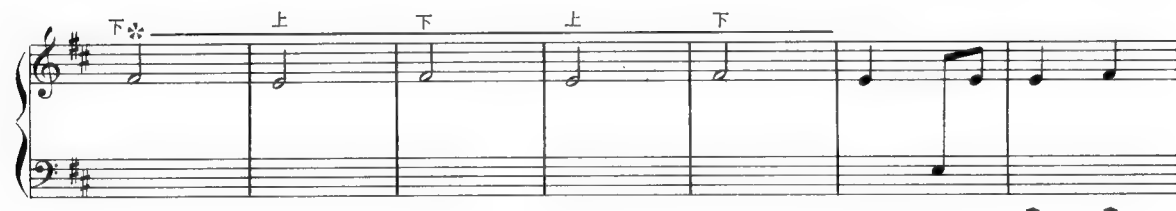
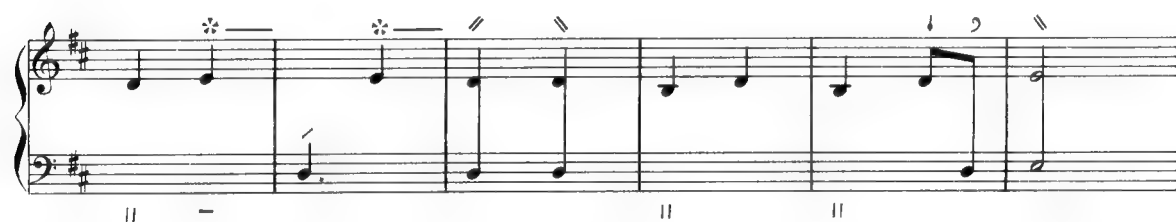
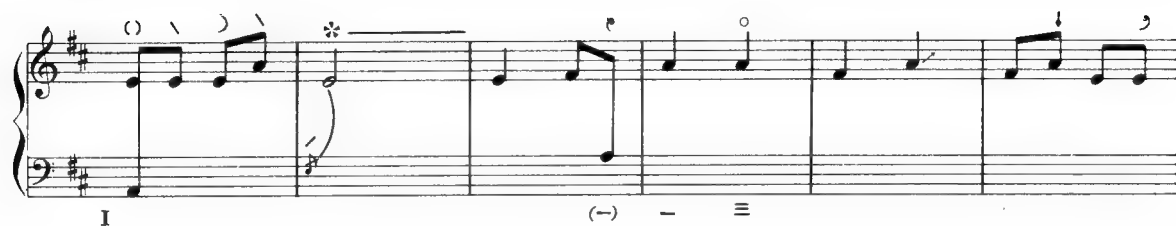






## 8. 畅咏归舟







其二  $\text{♩} = 116$ 

其三  = 126

其三  $\text{♩} = 126$

II - x - - - x - I (II) x 0 - II (-)

(II) (-) (-) - (-) - 3

II - II (II) x (II) II



[illegible]




其五 132

The musical score is for the piece "The Yellow Sea" (Жёлтое море) by Dmitri Shostakovich, Op. 92, No. 1. It is a short piece in G major, 2/4 time, lasting approximately 1 minute and 32 seconds. The score is written for piano (p) and cello (cello). The piano part is in the right hand, and the cello part is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part starts with a piano (p) dynamic and ends with a fortissimo (ff) dynamic. The cello part starts with a piano (p) dynamic and ends with a fortissimo (ff) dynamic. The score is in G major, 2/4 time, and includes various musical notations such as notes, rests, and dynamic markings.

Musical notation for a bass line, consisting of ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions like "渐慢" (Ritardando) and "再渐慢" (Ritardando again) are present. The piece concludes with a double bar line and a final chord.

Stave 1: Bass clef, key signature of one flat (B-flat). Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, 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A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, 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G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G3

## 将 军 令

沈浩初传谱  
林石城整理定弦: 

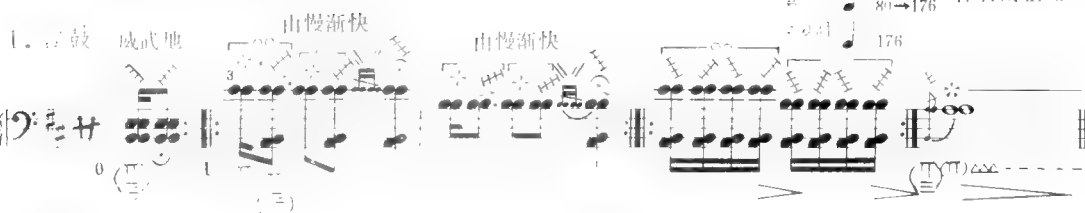
1. 鼓 威武地

由慢渐快

由慢渐快

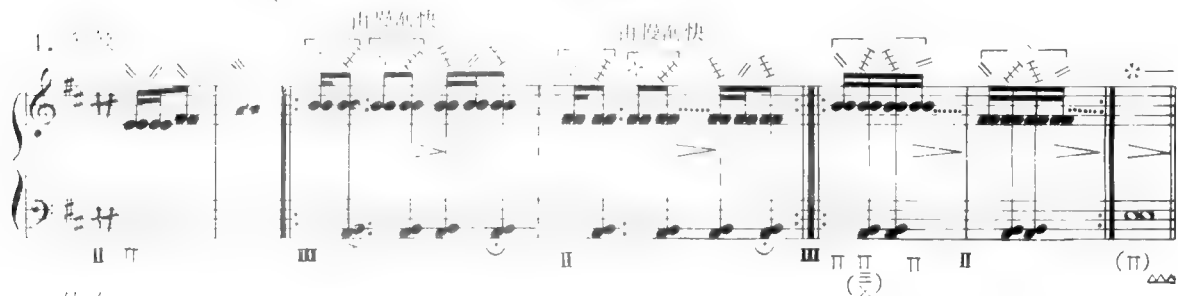
80→176

176



2. 

3. 

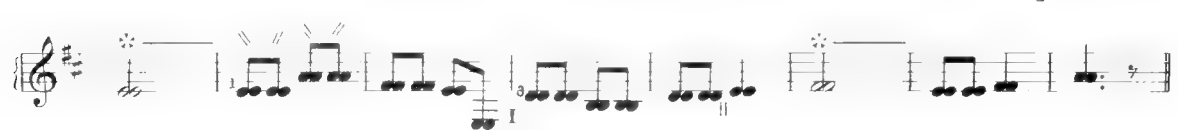
4. 

5. 









注: 反复记号  表示奏两遍,  表示奏三遍,  表示奏四遍。下同。

6. 出队  $\text{♩} = 152$ 

The musical score is written for two staves, Treble and Bass clef, in 2/4 time. The tempo is marked as  $\text{♩} = 152$ . The key signature has one sharp (F#). The score consists of 10 lines of music. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Slurs are used to group notes. Dynamic markings include  $\text{III}$ ,  $\text{II}$ ,  $\text{I}$ , and  $0$ . The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

## 7. 排阵

♩ = 160



III (II)  
II III II III

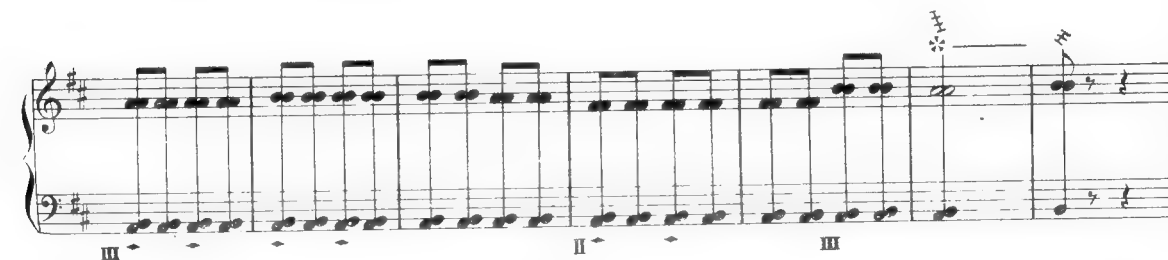
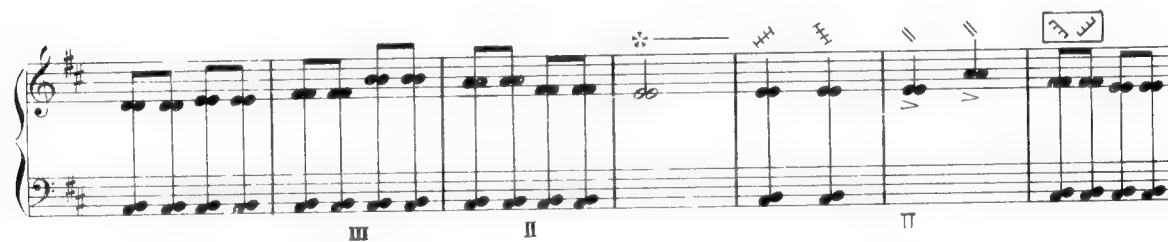
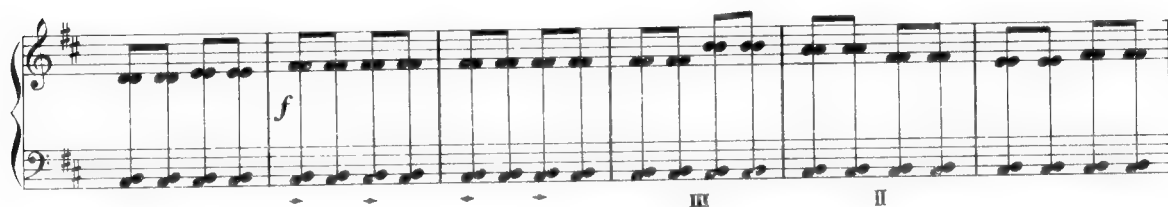
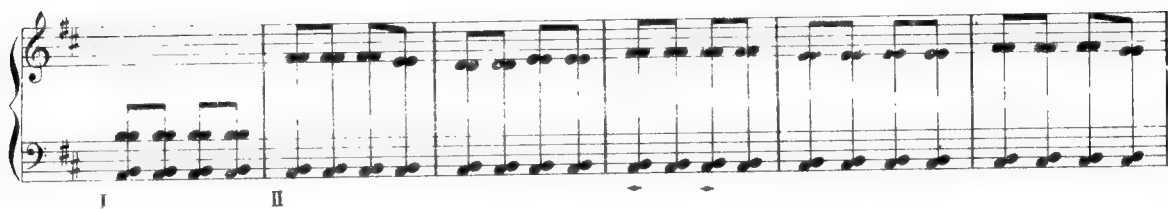
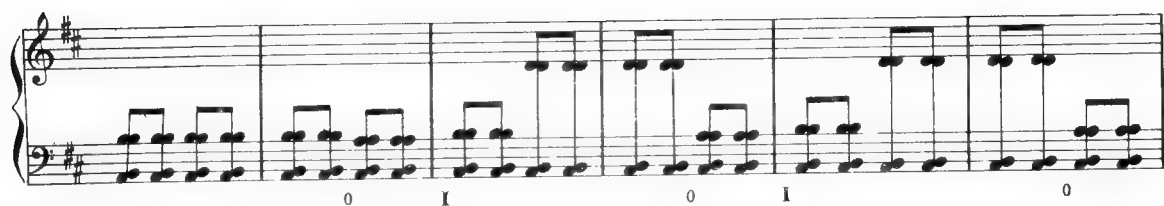
II I 0 I

0 I

II III II I

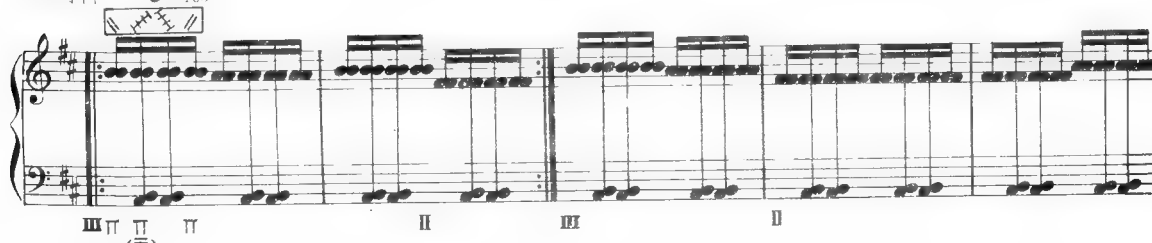
0 II I 0 I

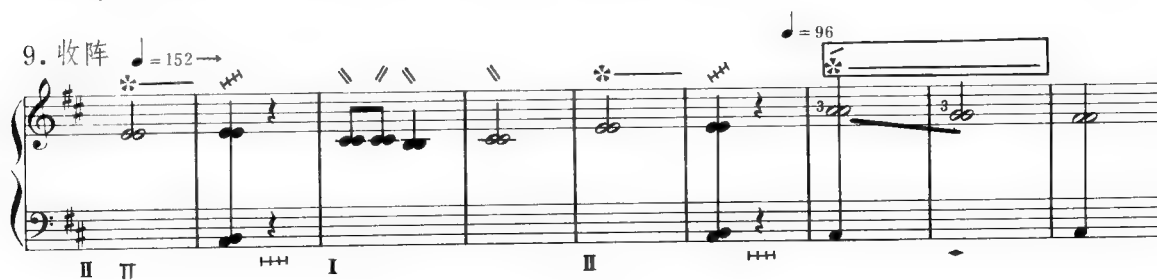
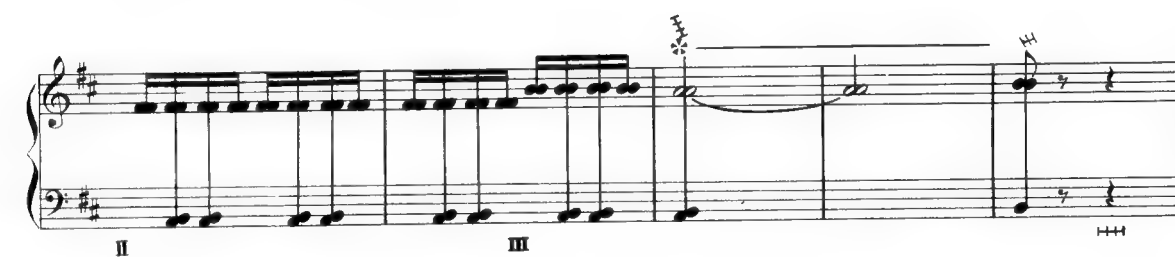
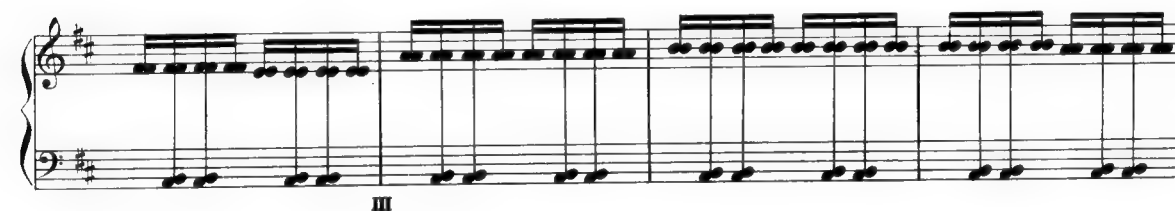
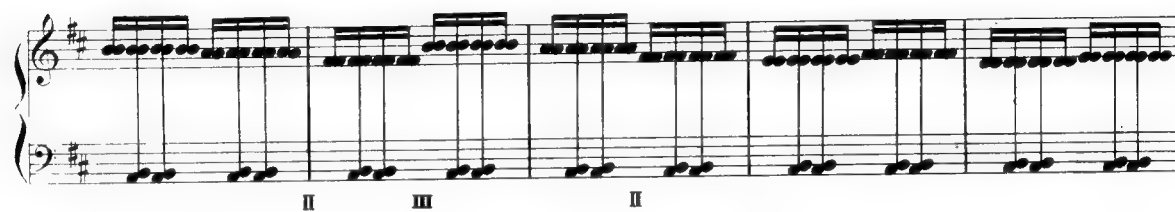
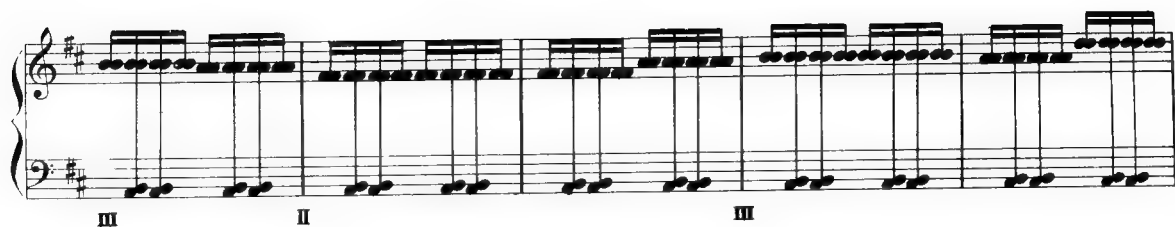
0 I 0 I 0 I



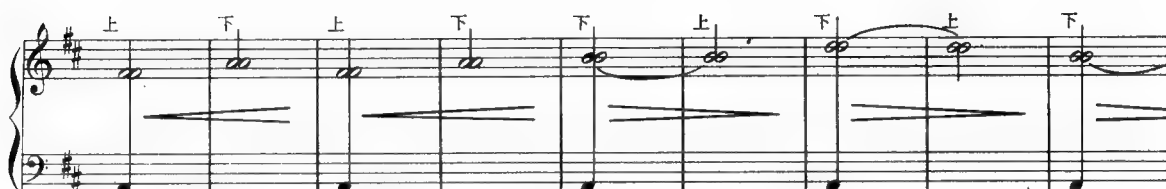
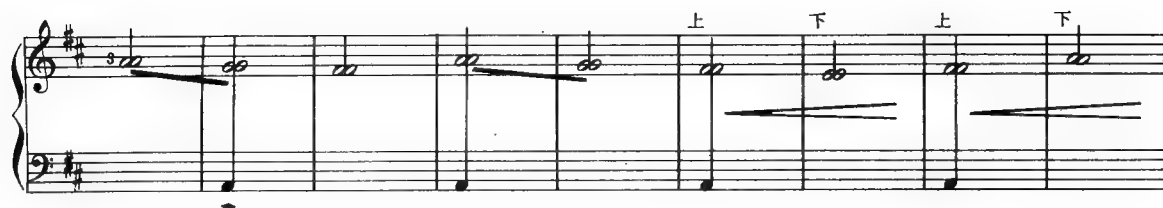
## 8. 对阵

168

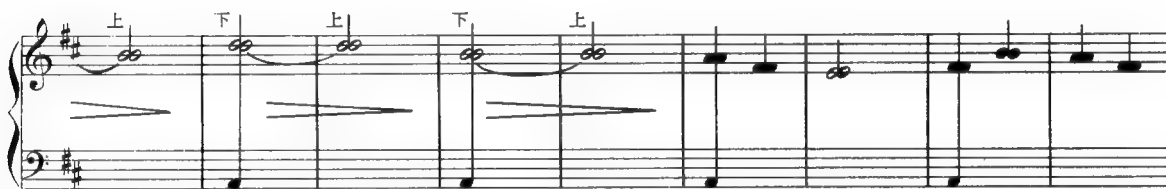








III



II

III

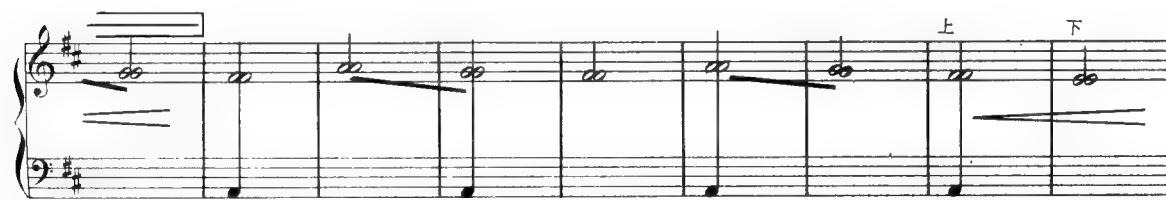
II



I

III

II



III

III

10. 回营  $\text{♩} = 84$



II -

(三)

(一)II

(一)III

II

3. 点将 ♩ = 80

*mf*

II

III

II

I

*mp*

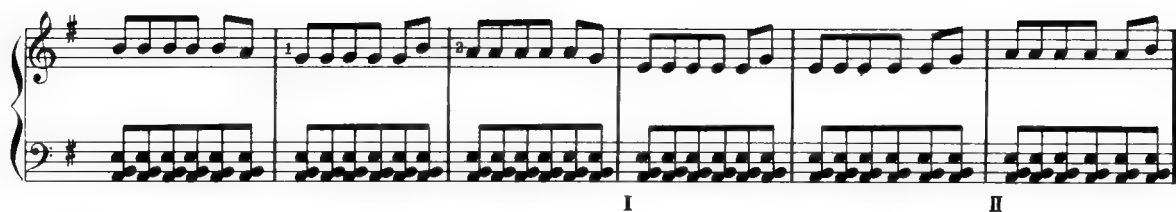
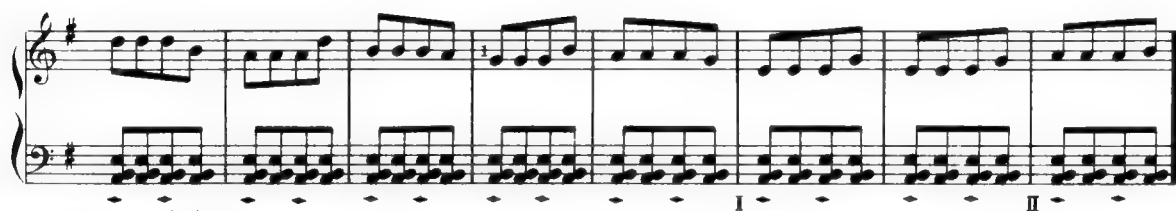
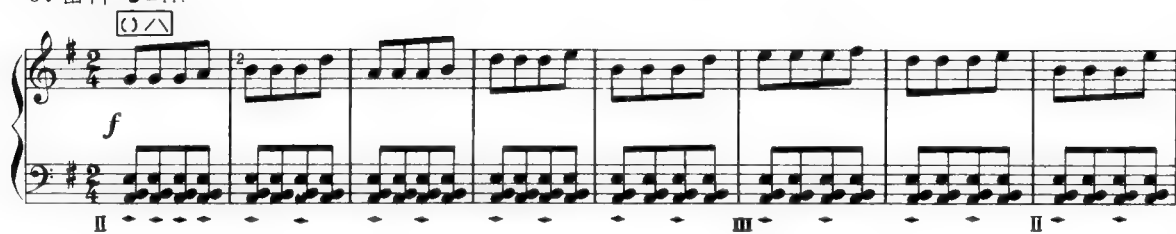
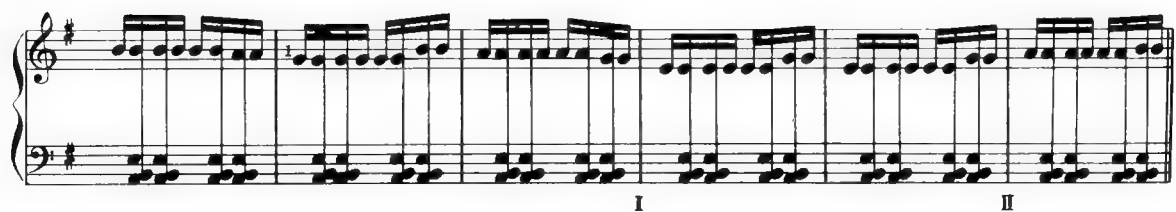
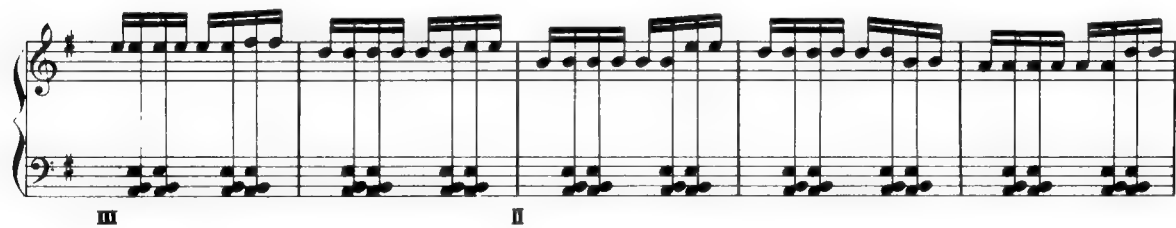
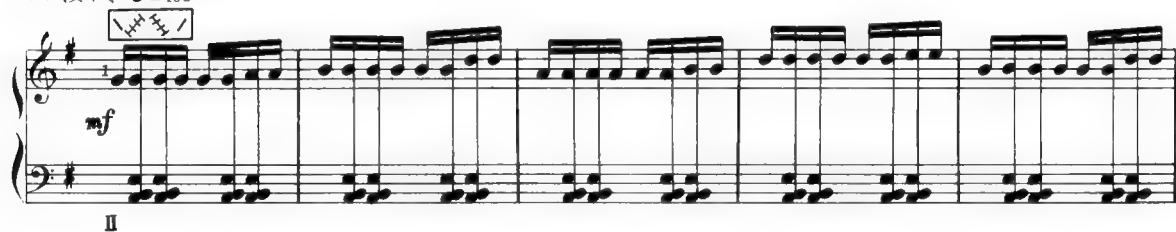
*f*

II

I

4. 整队 ♩ = 84 → 渐快

5. 排阵 ♩ = 126

6. 出阵  $\text{♩} = 144$ 7. 接战  $\text{♩} = 152$  紧张地

## 8. 垓下 激烈地

II III

II I II

渐慢 sf

## 9. 楚歌 悲痛地

约 = 50

III (三) - (三) - II (三) -

由慢渐快

上 - 中 - 下

p mp f p mf

II - (三) - (三) -

原速

约 = 60 慢起渐快 约 = 160

f p

II (三) - II - II - II - II - II - II - II -

## 10. 鼓角甲声 在奔驰中

♩ = 184

pp ff sfz f

II III I

ff mf f 推

推

mf sf sf mp f 推 挽

mp sfz p f sf mp 下 上 中 下



11. 众军归里  $\text{♩} = 126$ 

II (X) - (X) - III II

(-) I II III II

(-) I II III II

I II I

0 I II

渐慢

I 0 I (II) (X) (三) 0 II (X)

注：本曲原谱重复较多，本编所刊，曾将某些重复部分删去。在学习时，须按谱学全，在某些演奏场合或可删去：

1. 《升帐》第十四小节起至本段尾末；
2. 《楚歌》的两处反复；

## 十面埋伏

## 1. 列营

宽广而威武地

慢起渐快

沈浩初传谱  
林石城整理

ff

f

f

mf

f

mf

f

f

慢起渐快

慢起渐快

sfz

慢

快

慢起渐快

慢起渐快

慢

慢

sfz

mp

慢

(1) X

## 2. 播鼓

♩ = ♩

由慢渐快

## 3. 掌号

♩ = 184

## 4. 放炮

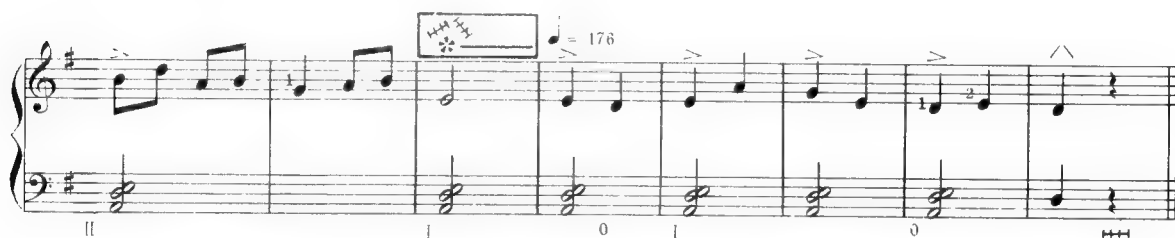
## 5. 吹打开门

节奏自由

严肃而有生气地

入板 ♩ = 144

tr



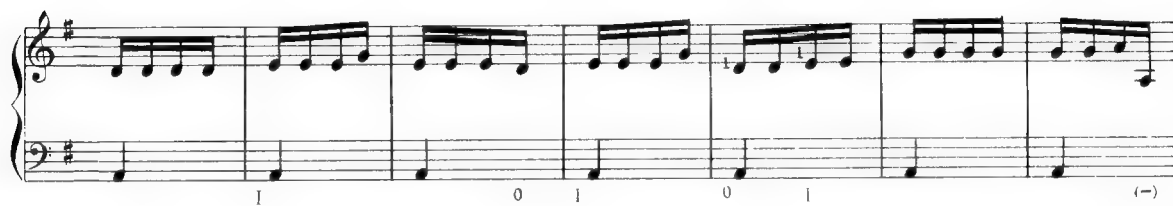
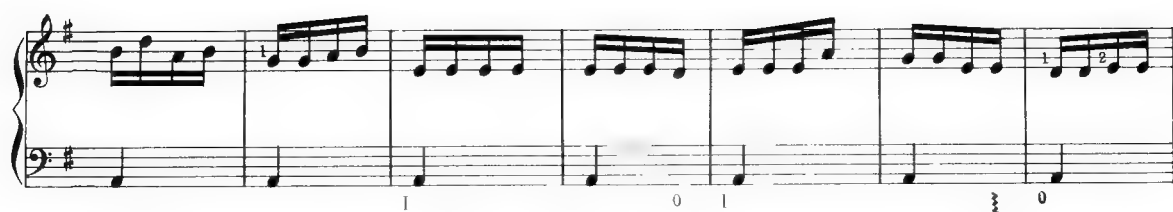
## 6. 点将

严肃而紧张地

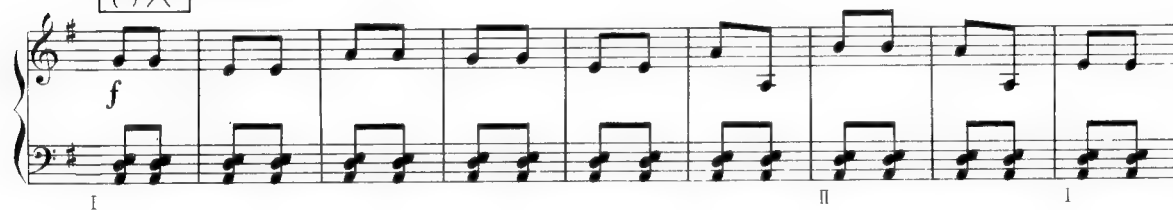
♩ = 120-160

( ) \ ) \





7. 排阵  
行进地  $\text{♩} = 80-160$   
( ) / \



渐慢

mf f

II III II I (II) X

## 8. 埋伏 脚步声

II II III

$\text{♩} = 144 \rightarrow 184$

(II) III II

渐快

I II II I

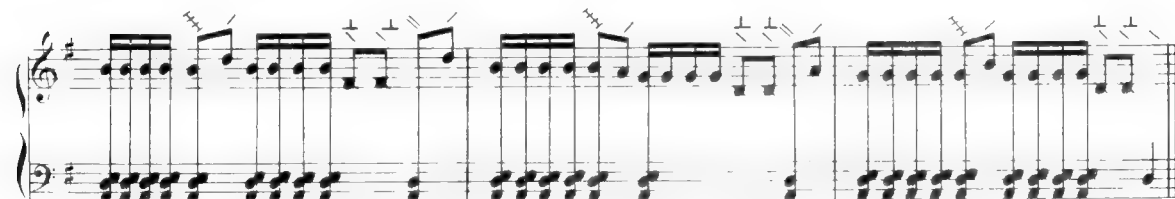
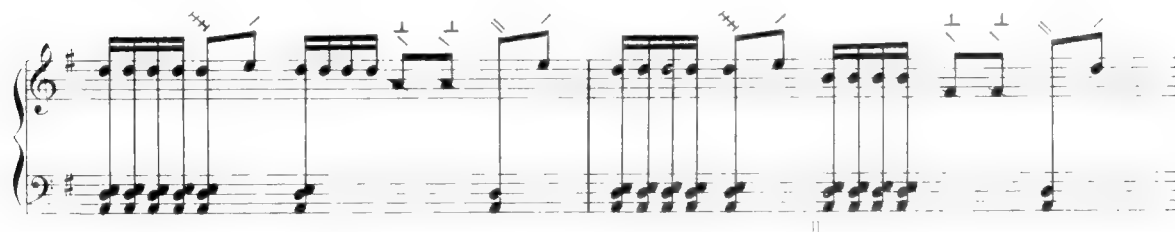
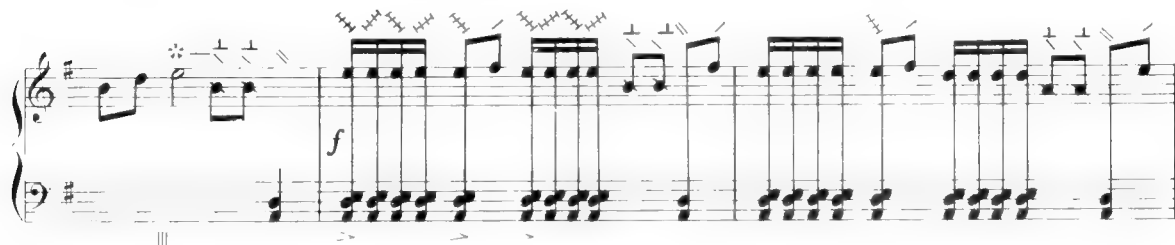
## 神秘地

约  $\text{♩} = 104$ 

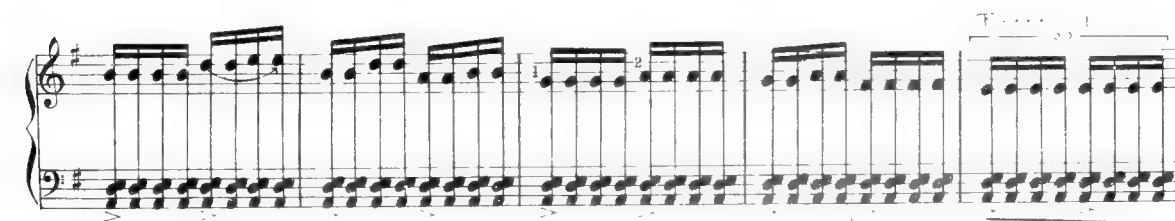
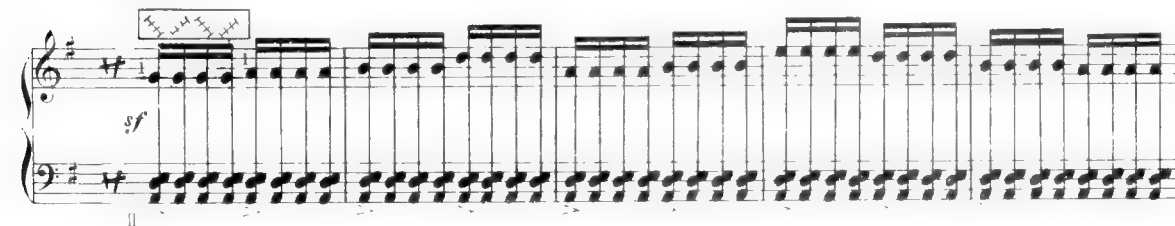
II

9. 小战 拼命地  $\text{♩} = 160$ 

II - II II II II



10. 大战  
激烈地 1/6



(音乐争鸣)

约  $\text{♩} = 60$   $\text{♩} = 176$   $\text{tr}$

$mp$   $ff$ (弦数变化)  $mp$

II  $\text{♩}$   $\times$  III

$f$   $p$   $ff$   $f$   $ff$   $f$   $ff$   $mp$   $\text{tr}$

$\text{♩} = 176$  约  $\text{♩} = 40$

II  $\text{♩}$  (挽) (由大到小) (挽) (推)  $mf$

$\text{♩} = 176$

$mp$

I

$f$   $mp$   $f$

(弦数变化)

II  $\text{♩}$   $\times$

### 11. 呐喊 风暴似地

$\text{♩} = 176$

$ff$   $mp$   $ff$   $mp$   $ff$

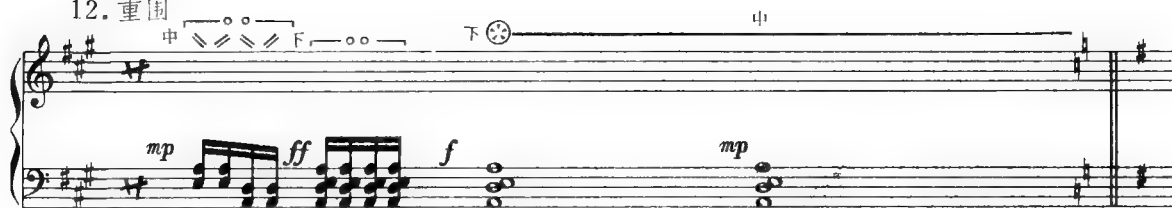
III II  $\text{♩}$  - II  $\text{♩}$  - II II  $\text{♩}$  - II  $\text{♩}$

$ff$   $ff$   $mf$   $f$   $ff$

III - II IV  $\text{♩}$  III  $\text{♩}$ (挽)  $\text{♩}$ (推)  $\text{♩}$ (挽)  $\text{♩}$ (推)



## 12. 重围



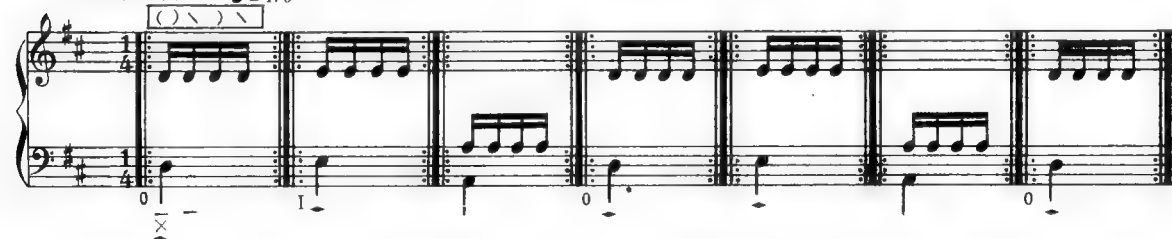
## 13. 传号

在奔驰中  $\text{♩} = 176$ 

## 14. 败北

 $\text{♩} = 176$ 

## 15. 鼓角声

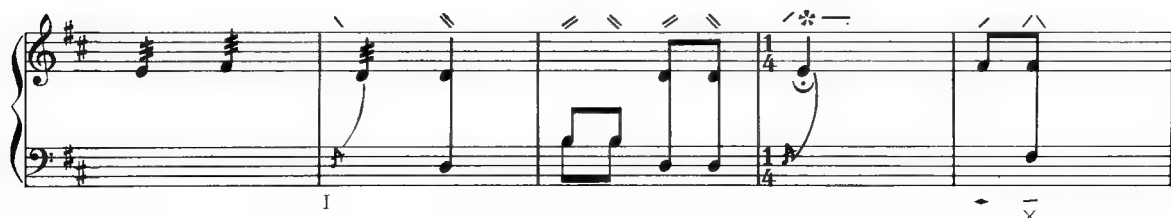
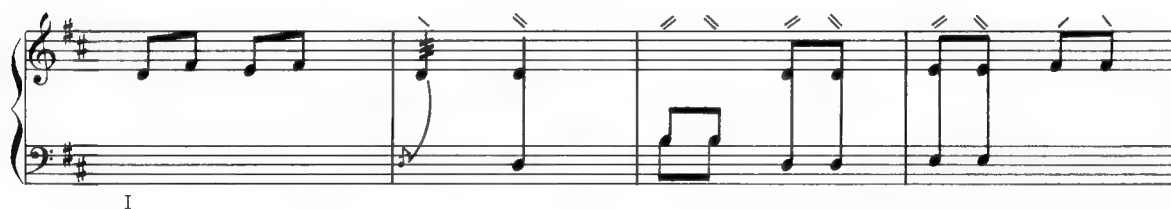
 $\text{♩} = 176$ 

注：①在某些演出场合可演奏至本段末尾处提前结束。本段最后三小节，是供提前结束之用。如不作提前结束时，可将本段最后三小节删去，由“夹扫”直接“反勾打”。

自由地 心乱如麻地

0

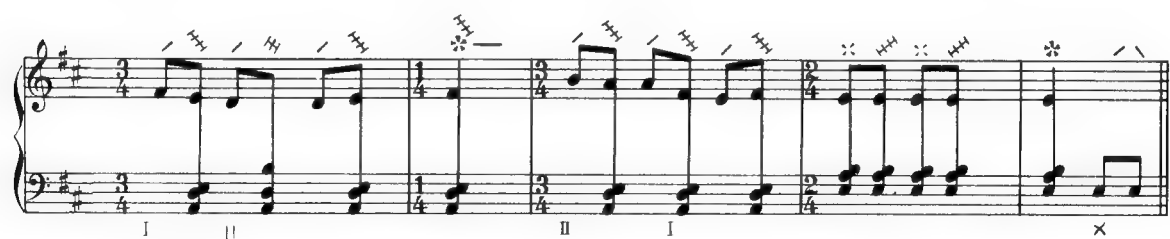
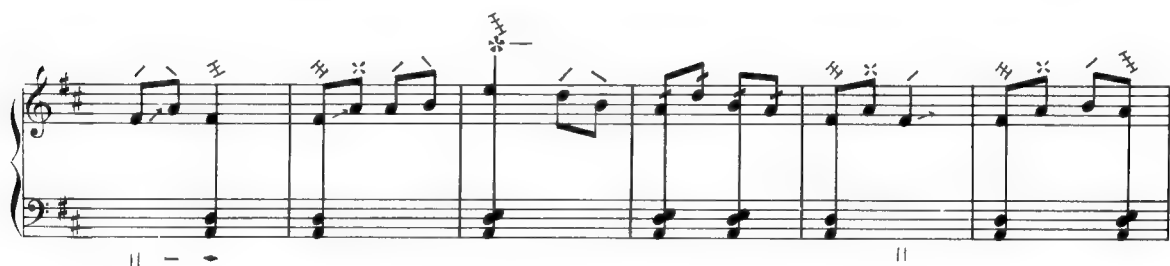
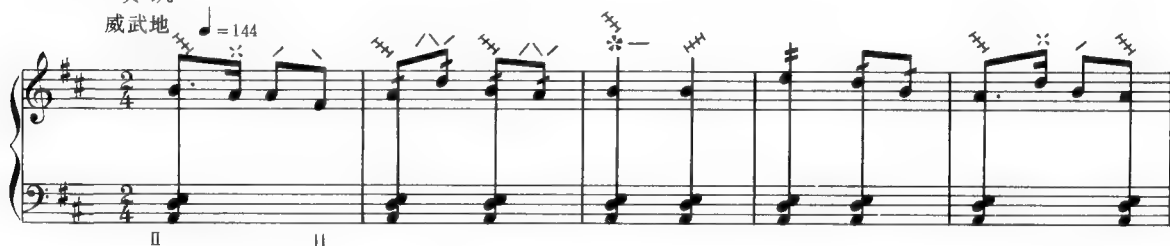
x (-)





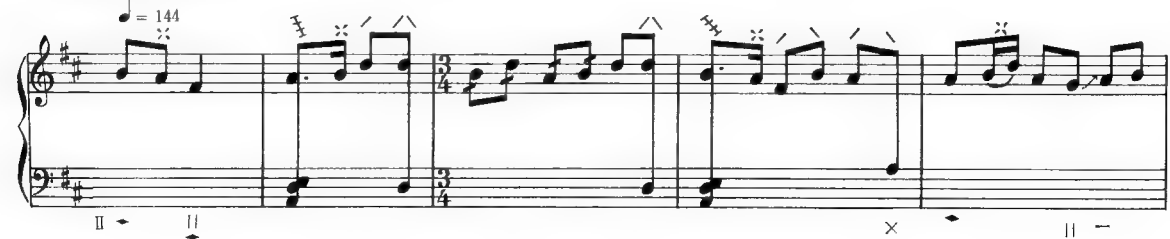
17. 奏凯  
威武地

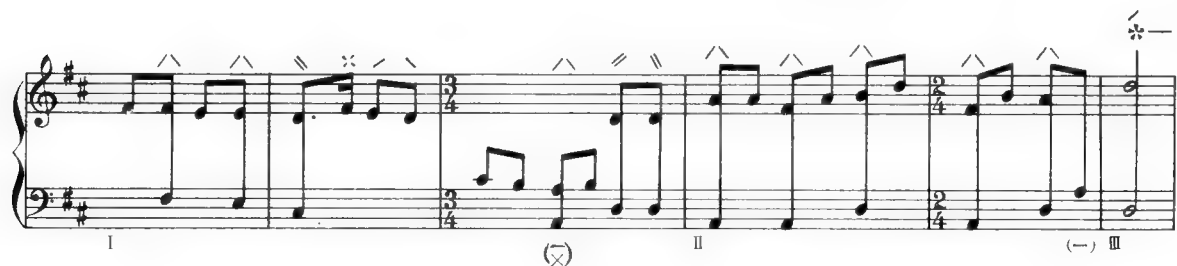
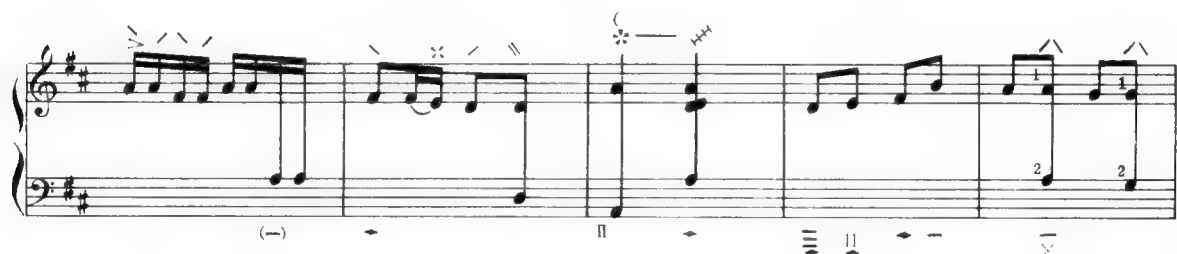
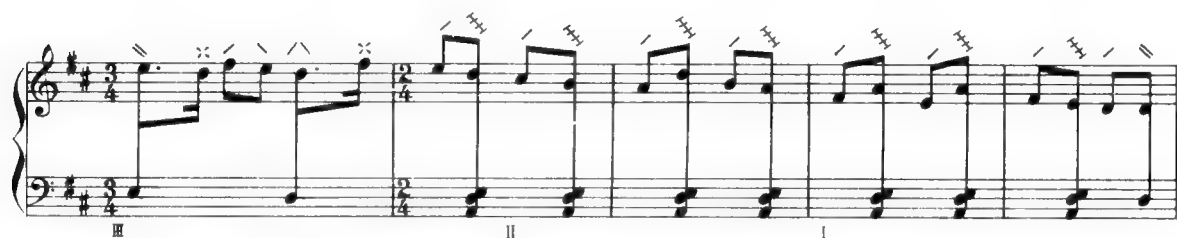
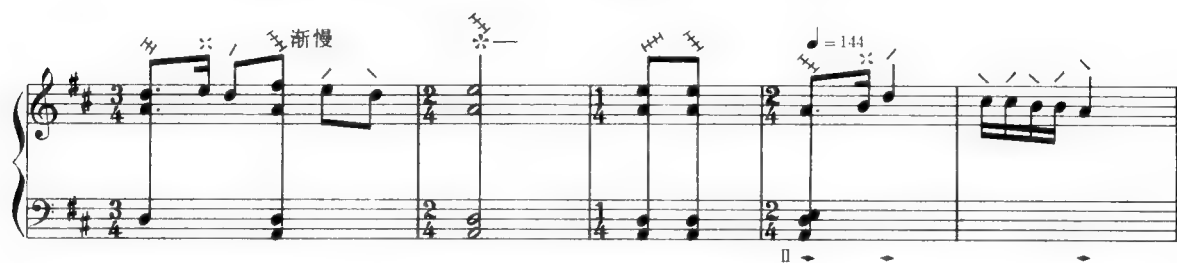
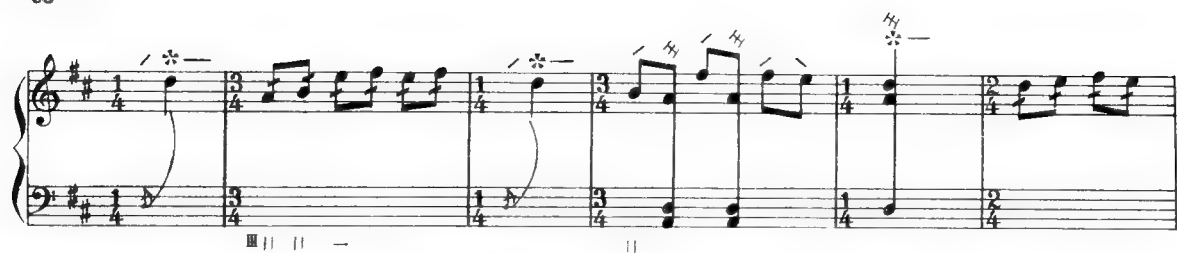
$\text{♩} = 144$



18. 收阵回营

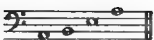
$\text{♩} = 144$





## 海青拿天鹅


古 曲  
沈浩初传谱  
林石城整理

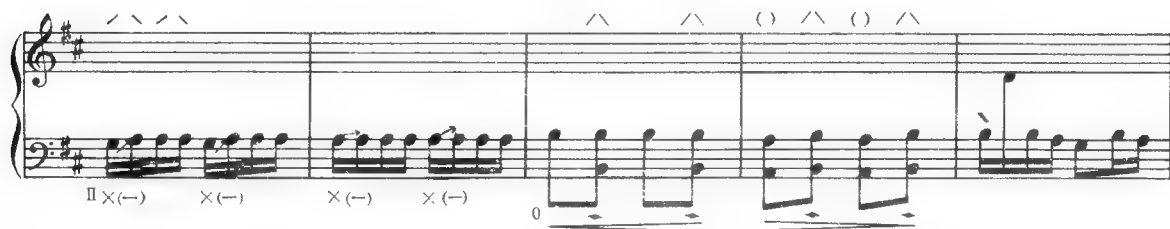
定弦: 

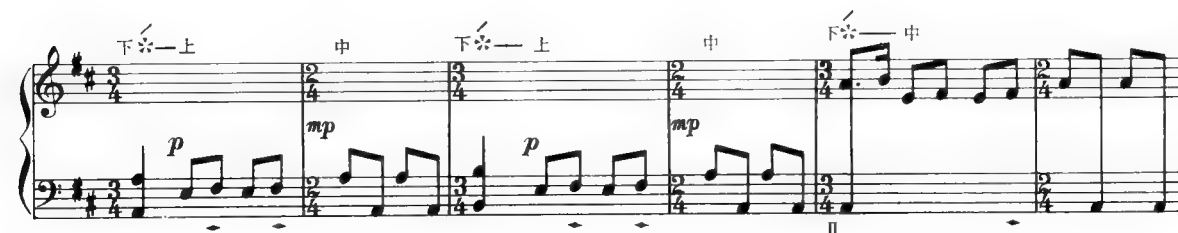
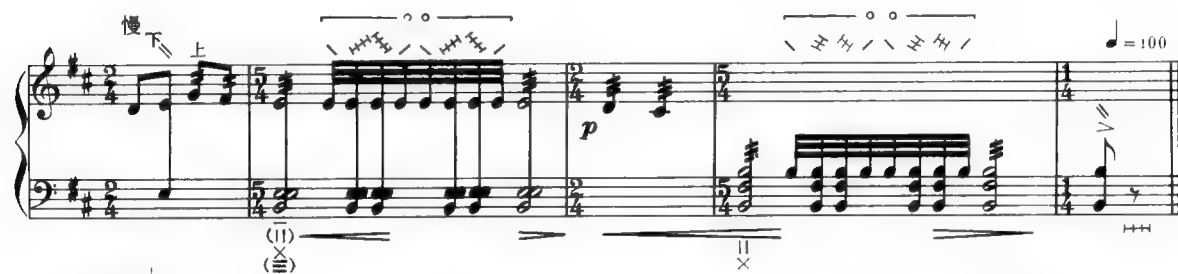
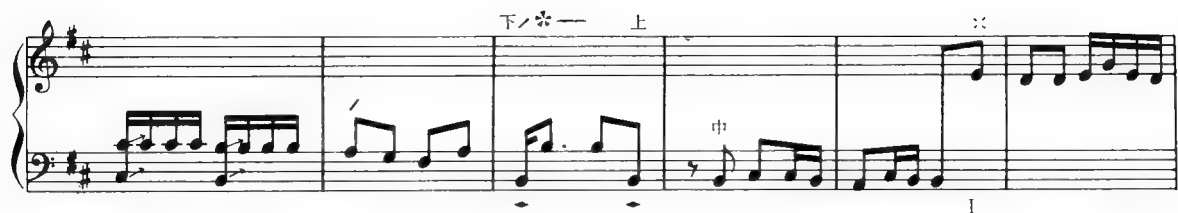
宽广地、飞翔地

约  $\text{♩} = 60$

下.....上 上...下

  $\text{♩} = 80$  渐快





下 ※ — 中

♩ = 141

3

*p*

渐慢 ♩ = 184

上 下 上 下

*f*

First system of a musical score in G major (one sharp). The treble clef staff begins with a piano (*p*) dynamic and contains eighth-note patterns. The bass clef staff features a series of chords. A crescendo hairpin spans the system, leading to a forte (*f*) dynamic at the end.

Second system of the musical score. It continues the melodic and harmonic development. A box highlights a specific eighth-note pattern in the treble staff. A forte (*f*) dynamic is indicated at the beginning of the system.

Third system of the musical score. It features a piano (*p*) dynamic. The treble staff has eighth-note runs, and the bass staff has chords. A hairpin indicates a gradual change in volume.

Fourth system of the musical score. It continues the melodic and harmonic development. The treble staff has eighth-note patterns, and the bass staff has chords. A hairpin indicates a gradual change in volume.

Fifth system of the musical score. It begins with a tempo marking of quarter note = 138. The treble staff has eighth-note patterns, and the bass staff has chords. A hairpin indicates a gradual change in volume.

Sixth system of the musical score. It continues the melodic and harmonic development. The treble staff has eighth-note patterns, and the bass staff has chords. A hairpin indicates a gradual change in volume.



System 1: Treble and bass staves. Treble staff has a box containing three slanted lines. Time signatures: 1/4, 3/4, 1/4, 3/4, 1/4, 3/4, 1/4, 3/4. Performance markings: slurs, accents, and a box with three slanted lines. A bracket below the bass staff indicates a measure repeat: II (-) II (X).

♩ = 144

6. System 2: Treble and bass staves. Time signatures: 1/4, 2/4, 3/4, 2/4, 3/4, 2/4. Performance markings: slurs, accents, and a box with three slanted lines. A bracket below the bass staff indicates a measure repeat: II (-) II (X).

System 3: Treble and bass staves. Time signatures: 1/4, 2/4, 3/4, 2/4, 3/4, 2/4. Performance markings: slurs, accents, and a box with three slanted lines. A bracket below the bass staff indicates a measure repeat: II (-) II (X).

System 4: Treble and bass staves. Time signatures: 1/4, 2/4, 3/4, 2/4, 3/4, 2/4. Performance markings: slurs, accents, and a box with three slanted lines. A bracket below the bass staff indicates a measure repeat: II (-) II (X).

System 5: Treble and bass staves. Time signatures: 1/4, 2/4, 3/4, 2/4, 3/4, 2/4. Performance markings: slurs, accents, and a box with three slanted lines. A bracket below the bass staff indicates a measure repeat: II (-) II (X).

♩ = 144

7. System 6: Treble and bass staves. Time signatures: 1/4, 2/4, 3/4, 2/4, 3/4, 2/4. Performance markings: slurs, accents, and a box with three slanted lines. A bracket below the bass staff indicates a measure repeat: II (-) II (X).



♩ = 144  
( ) \ ) \

8. *p* *mf*

*p*

*mf*

♩ = 144  
( ) \ ) \

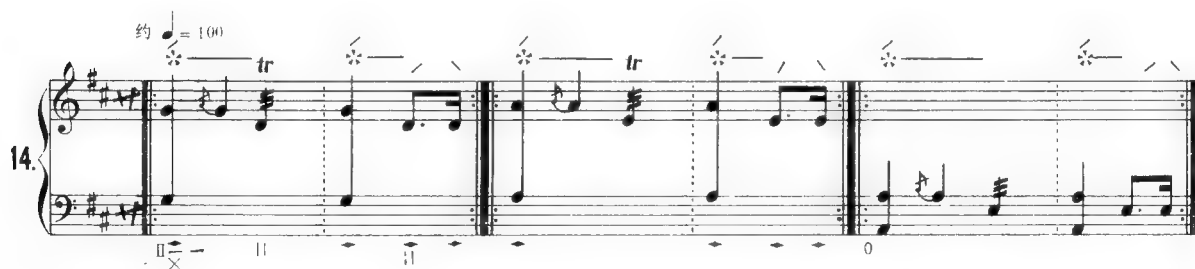
9. *p*

The score is written in bass clef with a key signature of one sharp (F#). It consists of several staves of music, including a main melody and a first ending marked "1.".

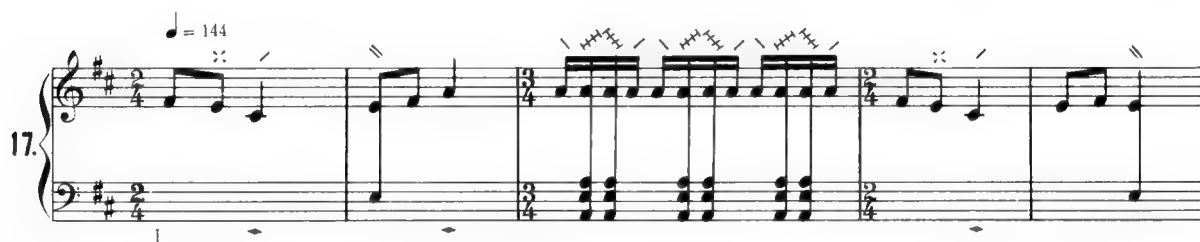
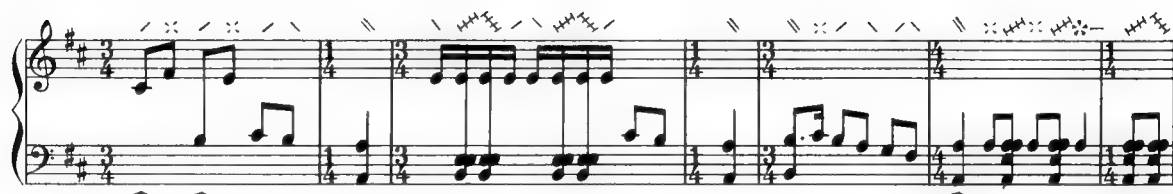
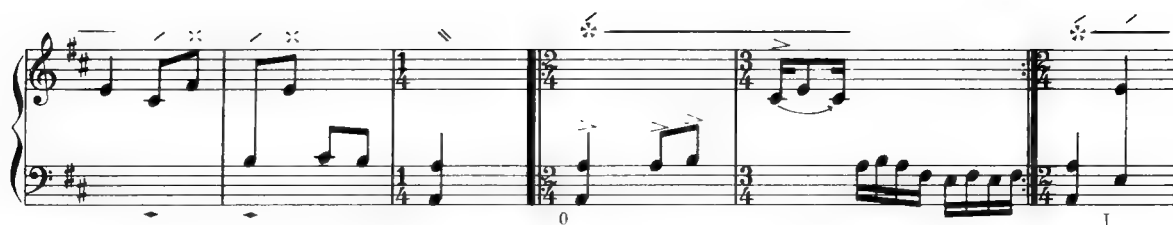
Key features of the notation include:

- Tempo:** Indicated by a quarter note followed by "♩ = 144".
- Time Signatures:** The piece changes between 3/4, 2/4, and 1/4 time signatures.
- Dynamic Markings:** Includes *f* (forte), *mp* (mezzo-piano), and *p* (piano).
- Articulation:** Uses various slurs, accents, and breath marks (marked with asterisks and horizontal lines).
- First Ending:** A section marked "1." that branches off from the main melody.
- Rehearsal Marks:** Roman numerals (I, II, III) are used to denote specific sections of the music.

♩ = 152



[illegible]









说明：〈1〉本曲在工尺谱中是流水板式。

〈2〉第十四段开始处的第一、第二乐句，原谱复奏四次，现改为复奏二次。第十五段也删去了某些复奏的乐句。

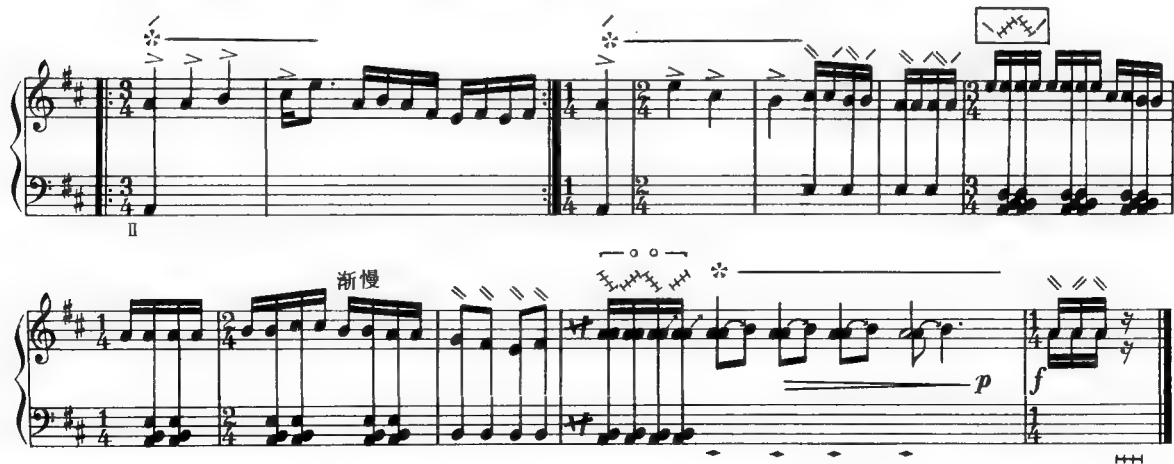
〈3〉第十六段原谱自第一小节至第十四小节的曲调，曾作多次反复，并换用了多种指法，现已删节。此处复奏时，对第一、第三、第五、第七小节，可改用长滚两条弦来演奏。

〈4〉本曲共有十八段，比较庞大。演奏一遍，需时十余分钟。本曲在段与段之间的重复也较多，例如第三段与第四段，第五段、第六段与第七段，第十段与第十二段，第十一段与第十三段。重复的乐段，有的旋律完全相同，有的则稍有差异。为了缩短演奏时间，更为精炼些，曾试予删节如下：

（甲）将第三段、第六段、第七段、第九段、第十一段、第十二段、第十七段、第十八段删去。

（乙）将第十四段的第一、第二乐句由复奏四次改为复奏二次，以下各乐句均只奏一遍，不予复奏。

（丙）删节后，本曲奏至第十六段结束。第十六段的第二十六小节起在演奏时宜改成：



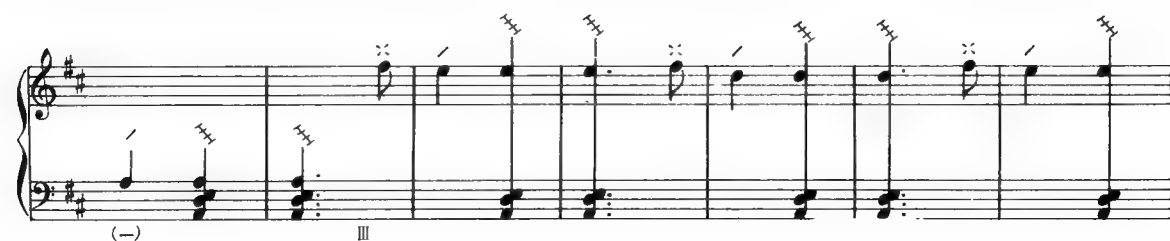
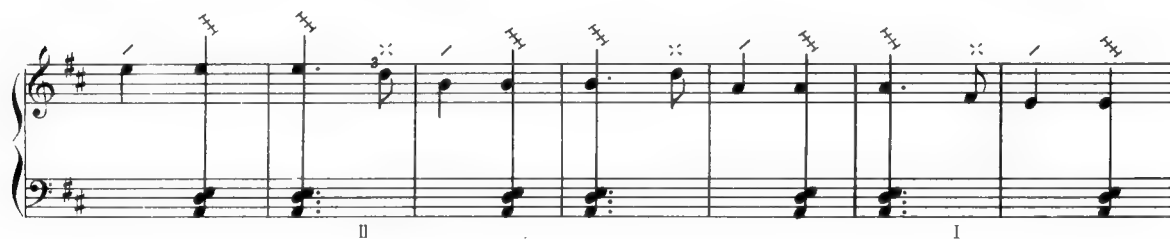


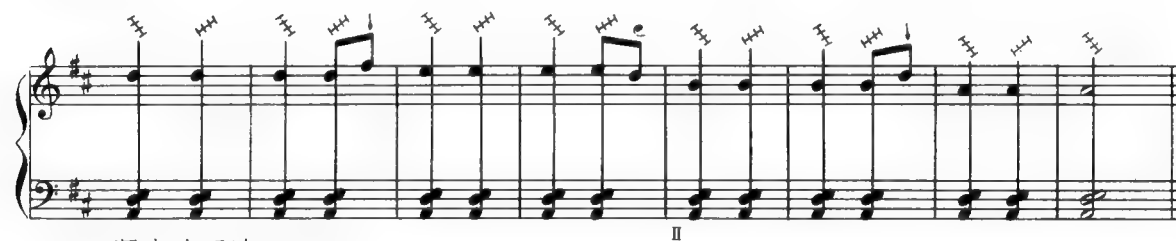
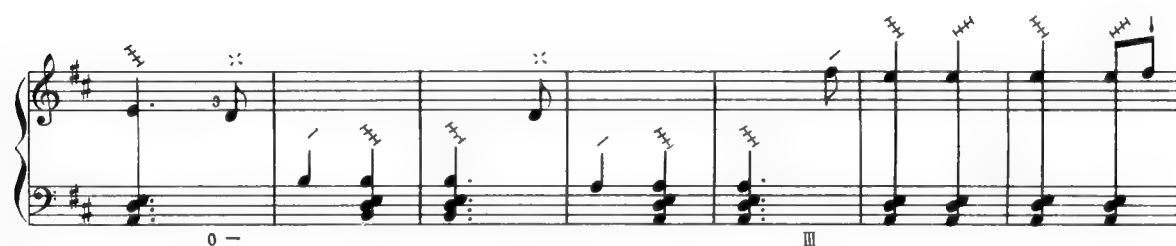
## 4. 呐喊



I III (并挽吟弦数变化) (一) II (一) II III (并挽吟弦数变化)

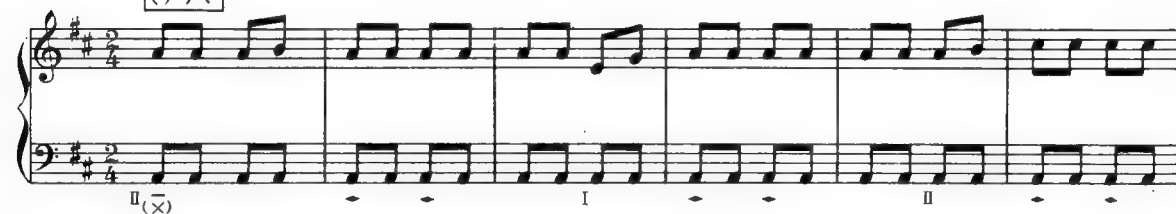
## 5. 伏水沧浪声





# 6. 顺水连环阵 (一名船操)

$\bullet = 104$   
( ) / \



渐慢

7. 枪炮声

## 7. 枪炮声

约 ♩ = 96

(轮的强弱、快慢要有变化)

8. 战船倒水阵

## 8. 战船倒水阵

约 ♩ = 112

渐慢

I II

## 9. 杀声

约 ♩ = 46

I II

（小吟之中夹大吟）

（音量及弦数变化）

## 10. 合围逆水阵

♩ = 120

I II



## 11. 乱枪声

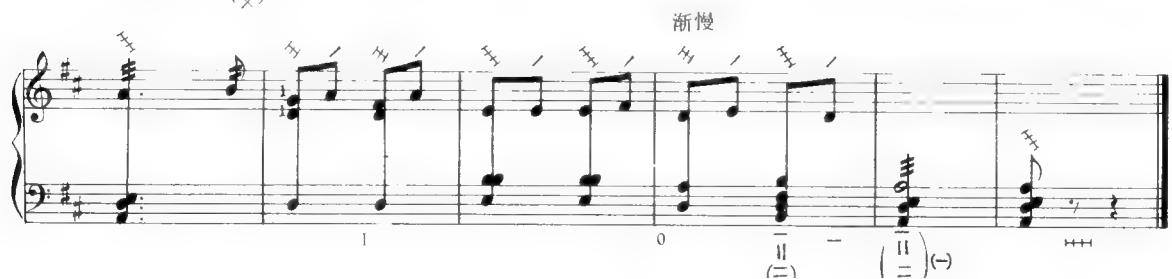
约 ♩ = 96



(纹 弦同时作急而强的轮)

## 12. 登桅报捷

♩ = 120



## 普 庵 咒

## 1. 释谈章句

安静地  $\text{♩} = 60$ 沈浩初传谱  
林石城译订

0— (三) — (三)

(三) — (三) —

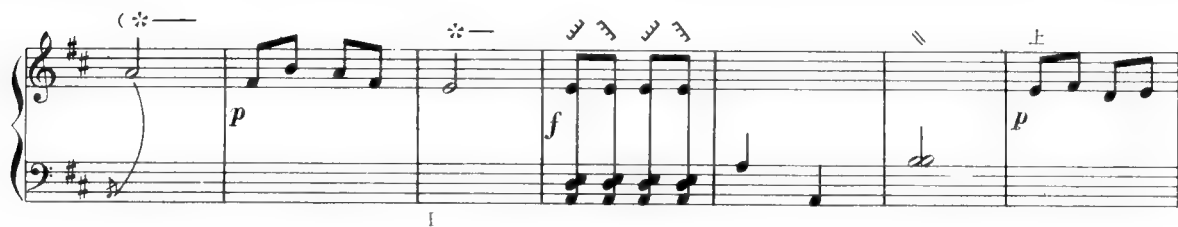
(x) I II — III II II (三) — II (三) —

上 p II — II (三) — II III — (x) II (三) —

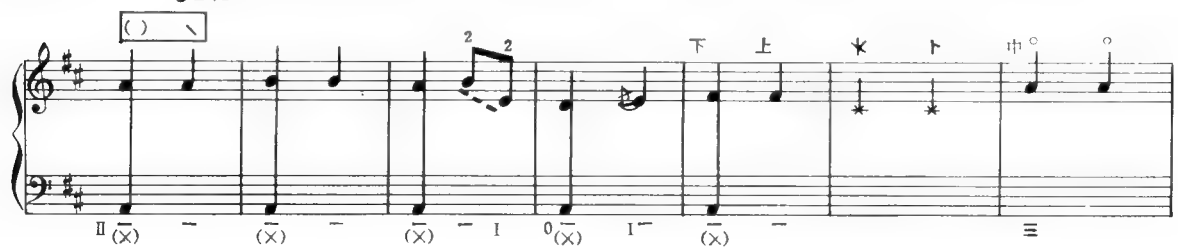
mf p I —

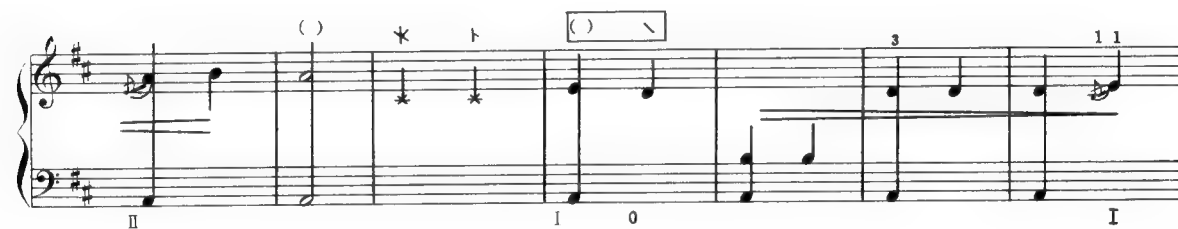
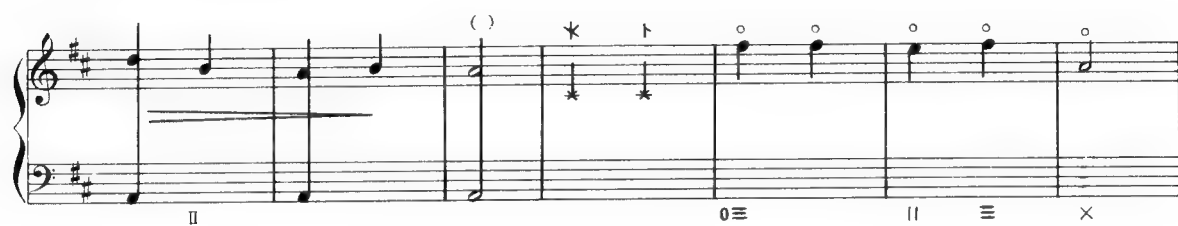
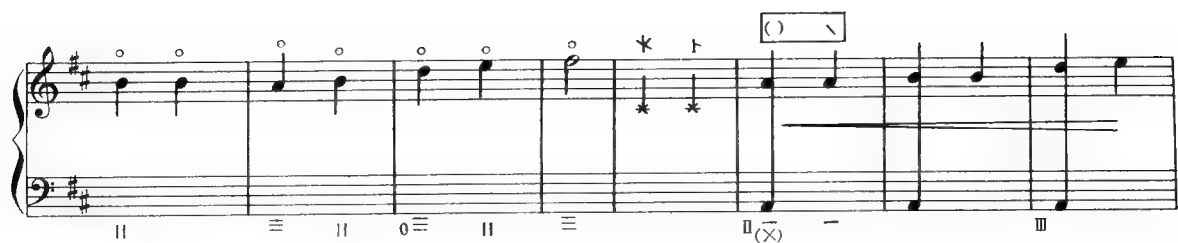
II (x) I —



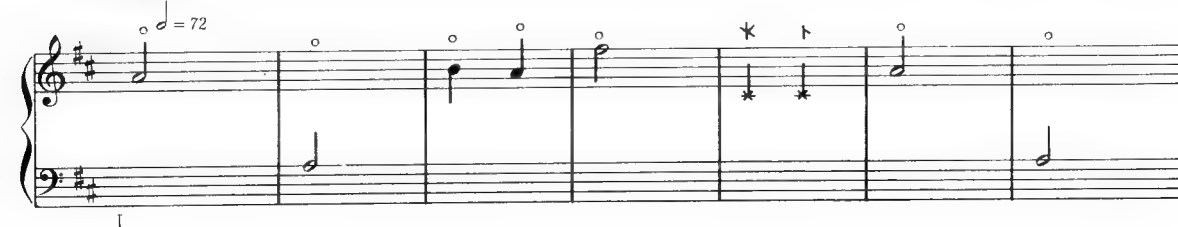


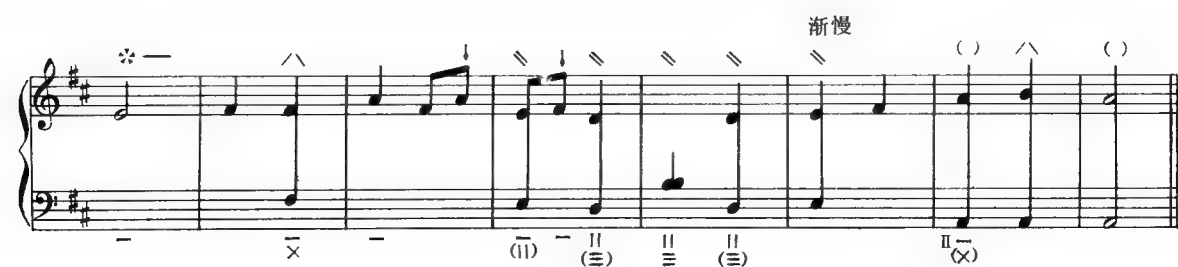
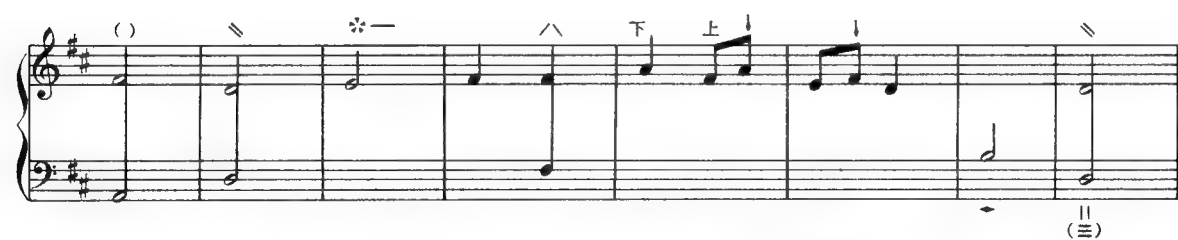
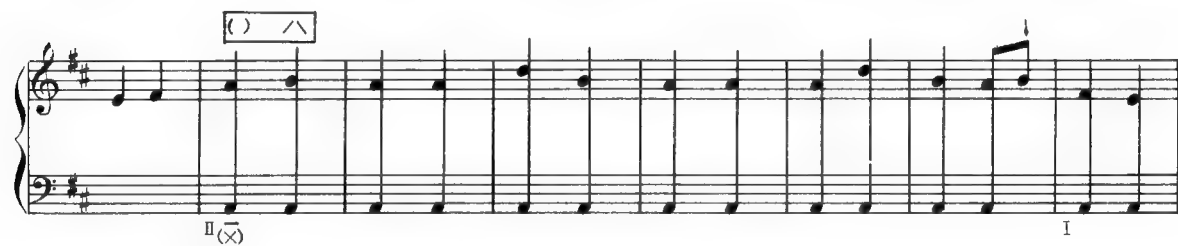
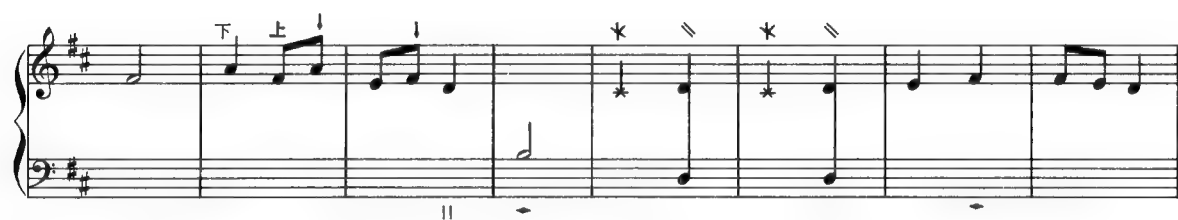
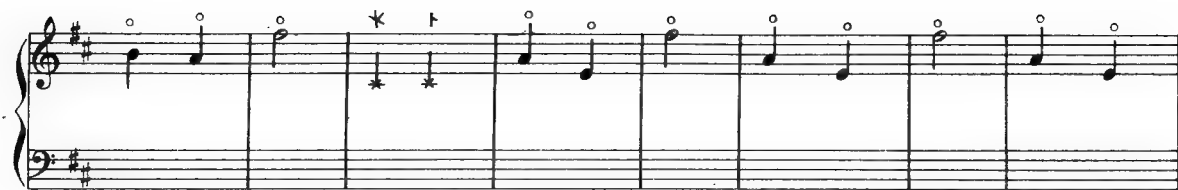
2. 起咒  $\text{♩} = 72$





## 3. 香赞





#### 4. 莲台现瑞

[illegible]

下 \* — 下 中 渐慢

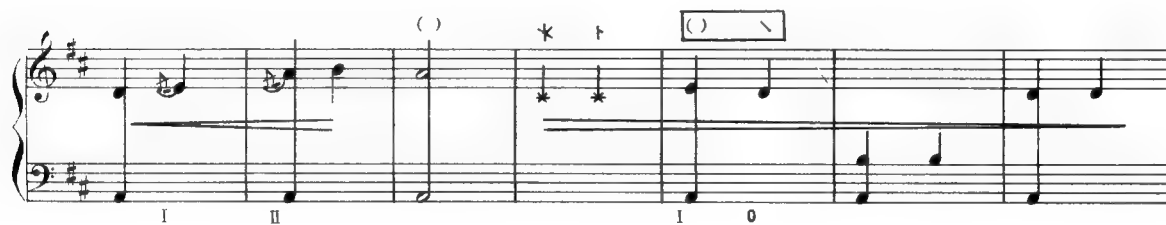
|| / ||

## 5. 旃檀海岸

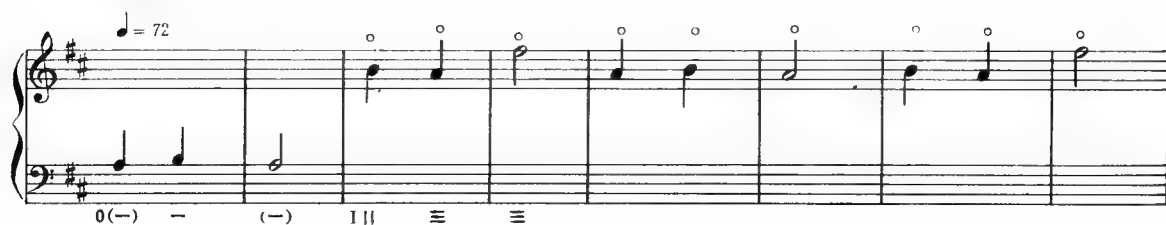


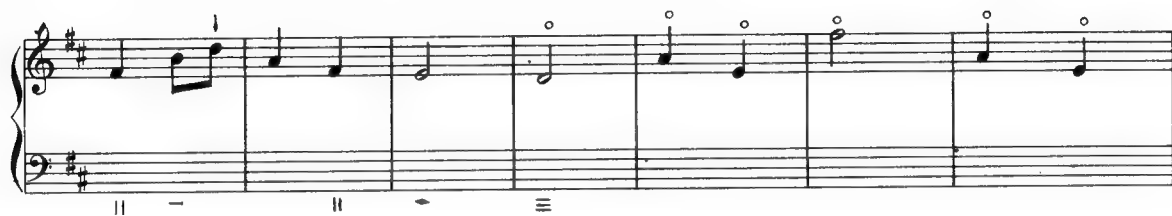
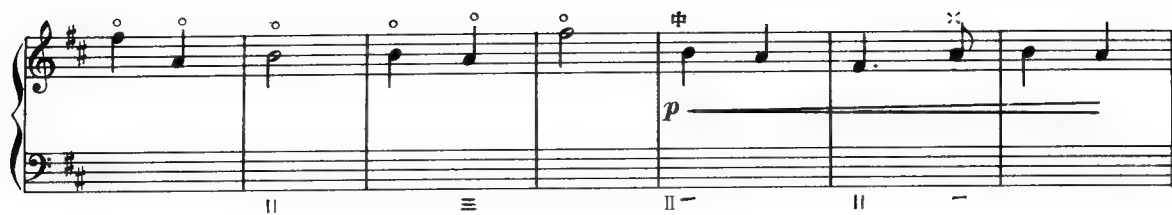
6. 再起咒 ♩ = 72





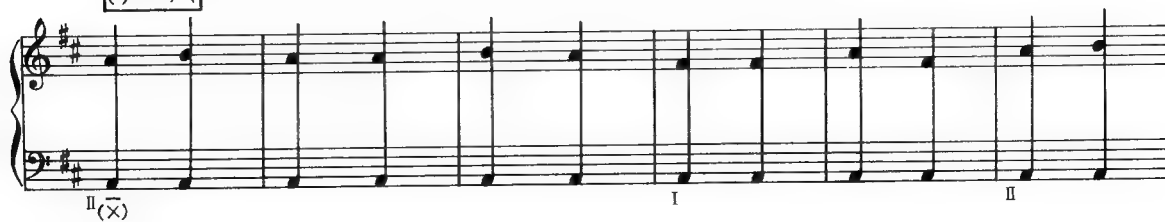
## 7. 法赞

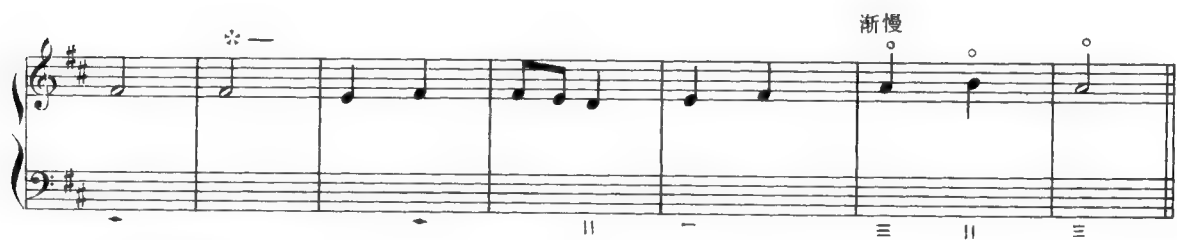
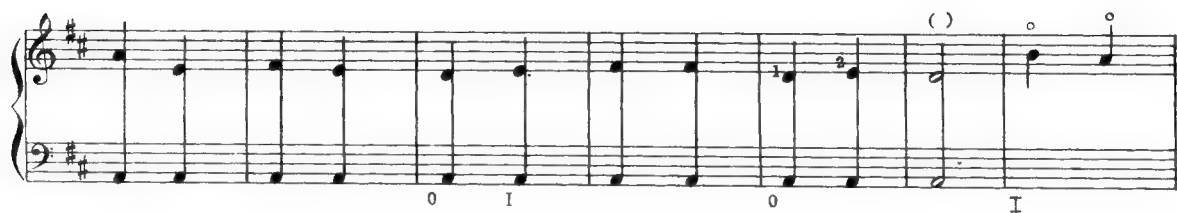
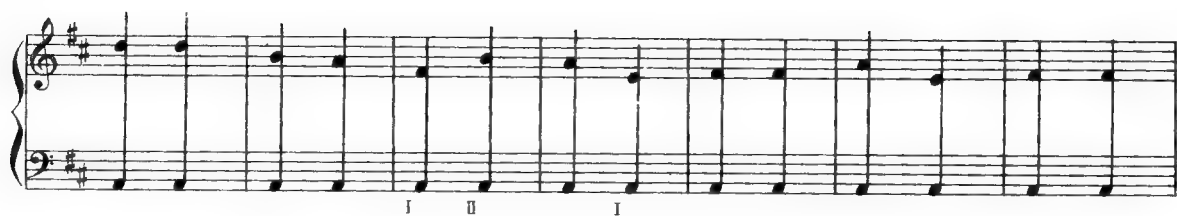




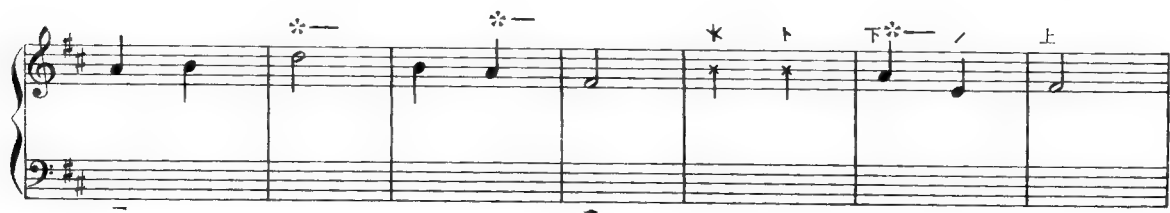
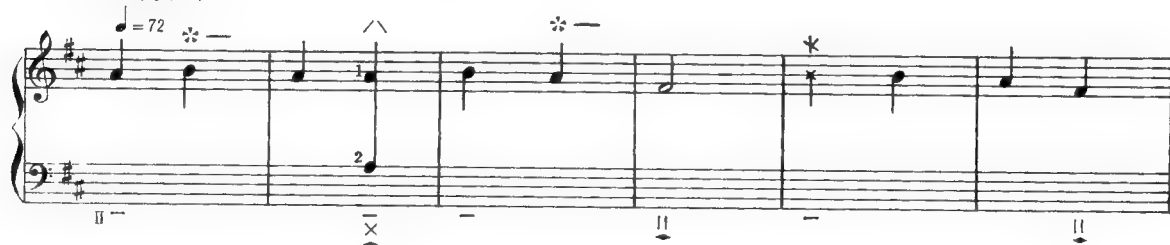
## 8. 鱼山梵唱

( ) ^ ♩ = 72

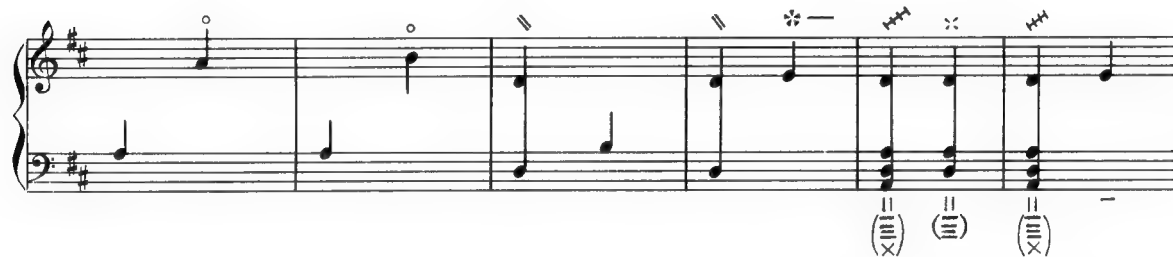




## 9. 日映昙花



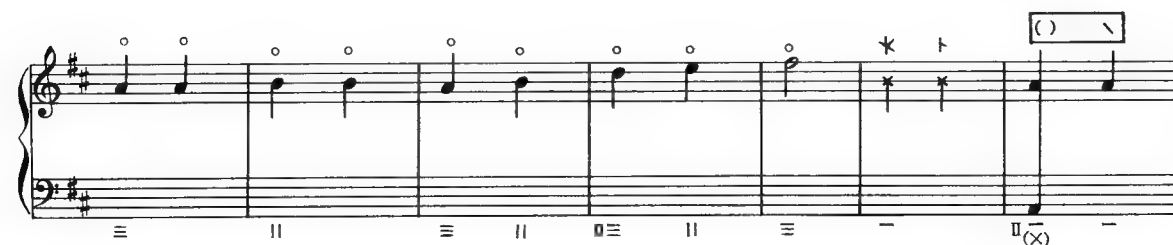
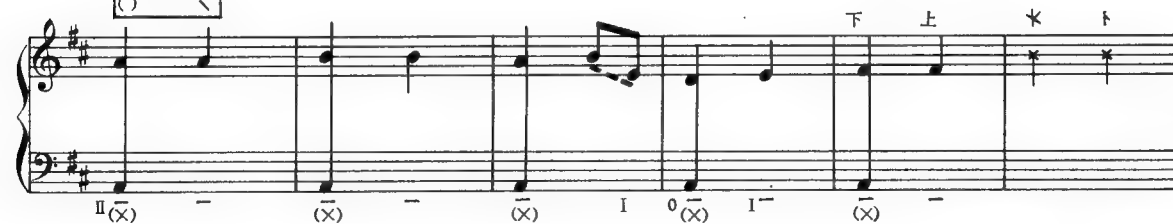


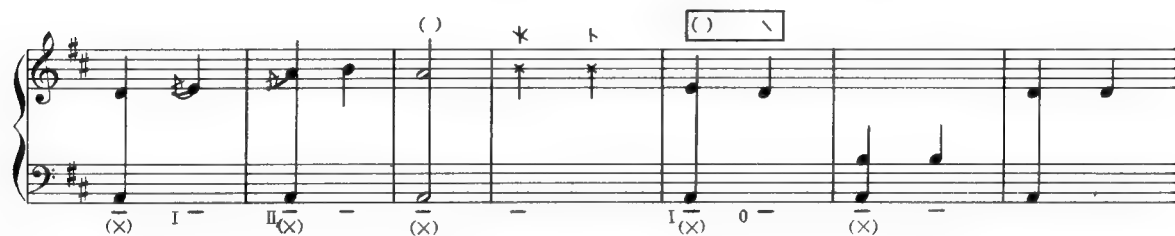
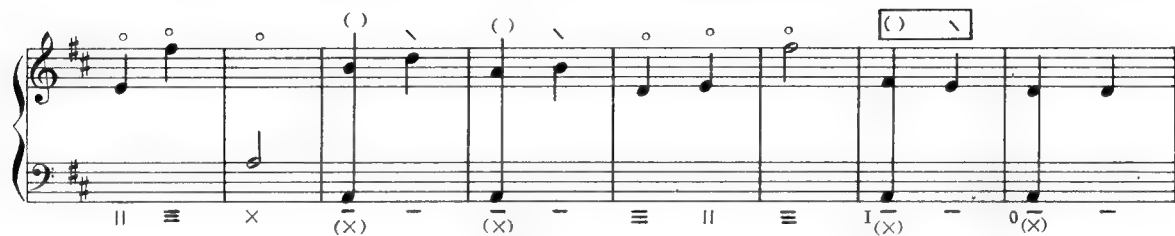
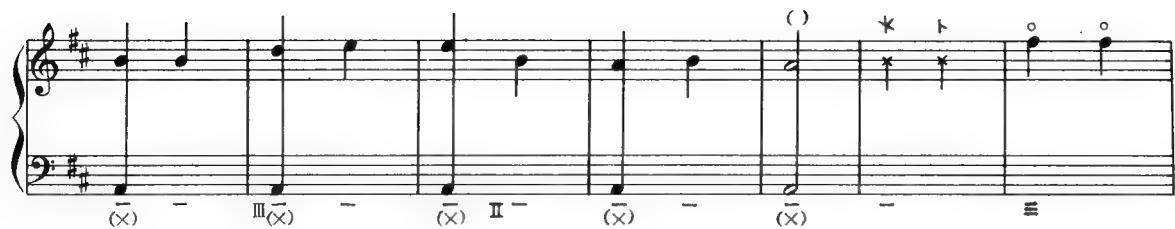


## 10. 三起咒

♩ = 72

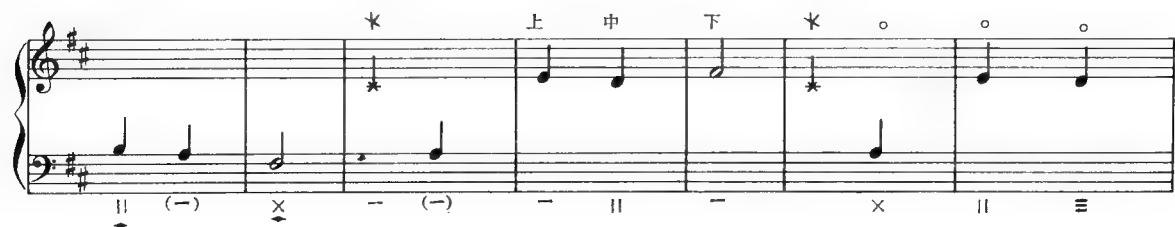
( ) \





## 11. 宝赞

♩ = 76



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody features eighth and sixteenth notes with various ornaments (asterisks and vertical lines). A box containing the symbol  $(\ ) \wedge$  is positioned above the staff. The bass line consists of chords, some marked with Roman numerals (II, I) and symbols like  $(\equiv)$  and  $(\times)$ . A dynamic marking *p* is present.

Second system of musical notation. Treble clef, key signature of two sharps. The melody continues with quarter and eighth notes. The bass line includes chords and rests, with Roman numerals (I, II) and symbols  $(\equiv)$  and  $(\times)$ .

Third system of musical notation. Treble clef, key signature of two sharps. The melody features eighth and sixteenth notes with ornaments. The bass line has chords and rests.

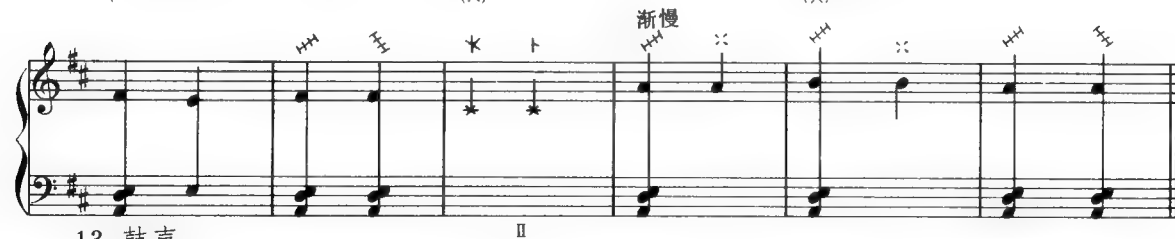
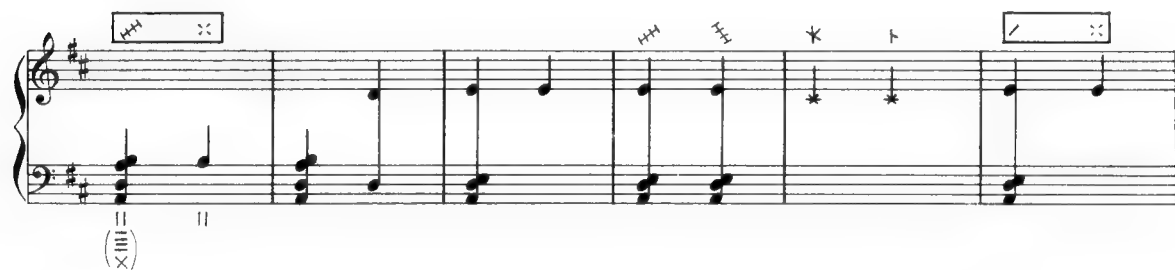
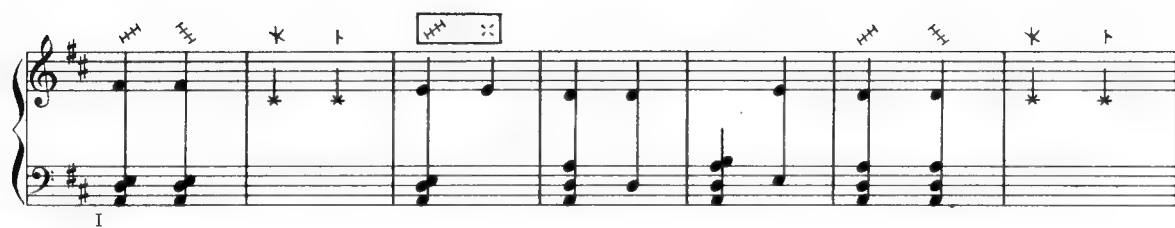
Fourth system of musical notation. Treble clef, key signature of two sharps. The melody includes quarter and eighth notes. The bass line has chords and rests. A tempo marking "渐慢" (Ritardando) is written above the staff.

## 12. 钟声

♩ = 80

Fifth system of musical notation, titled "12. 钟声". It includes a tempo marking "♩ = 80". Treble clef, key signature of two sharps. The melody features quarter and eighth notes with ornaments. The bass line has chords and rests, with Roman numerals (I, II) and symbols  $(\equiv)$  and  $(\times)$ .

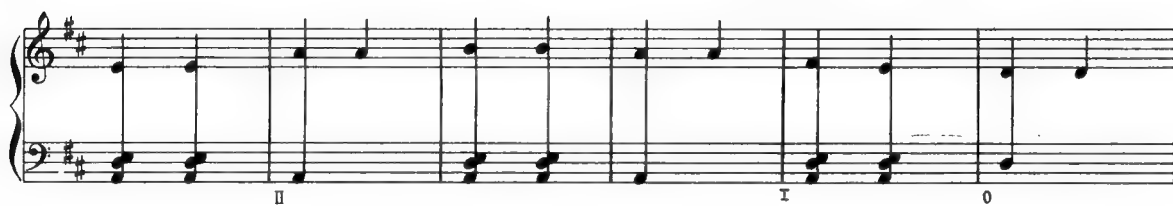
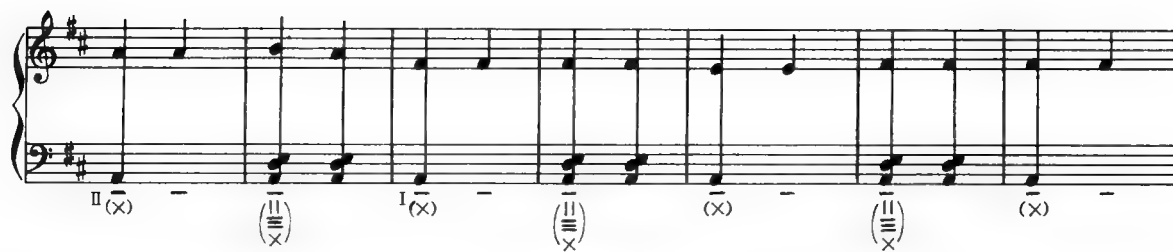
Sixth system of musical notation. Treble clef, key signature of two sharps. The melody continues with quarter and eighth notes and ornaments. The bass line has chords and rests, with Roman numerals (II, I) and symbols  $(\equiv)$  and  $(\times)$ .



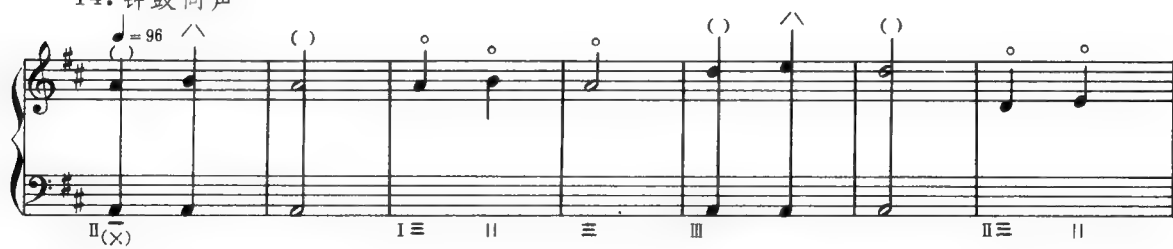
### 13. 鼓声

$\text{♩} = 88$

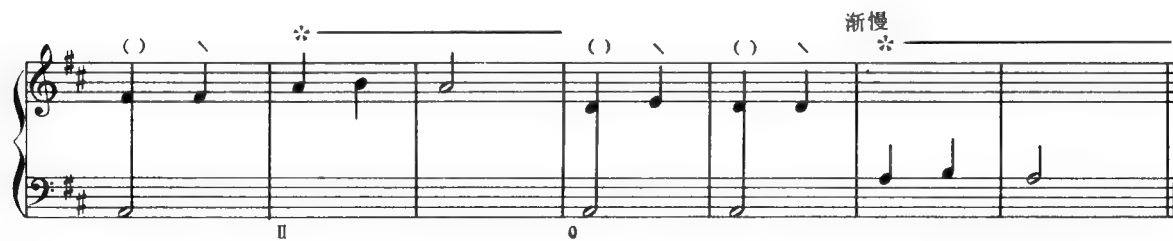
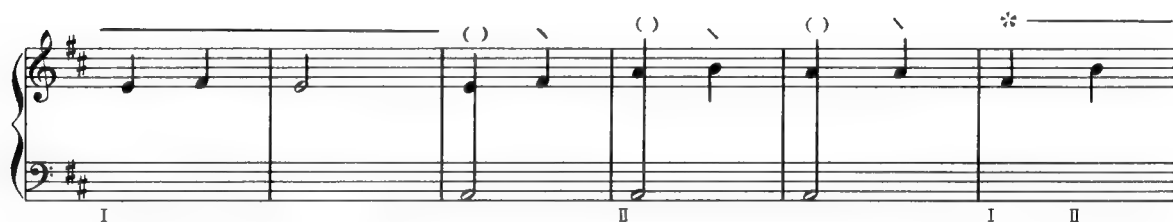
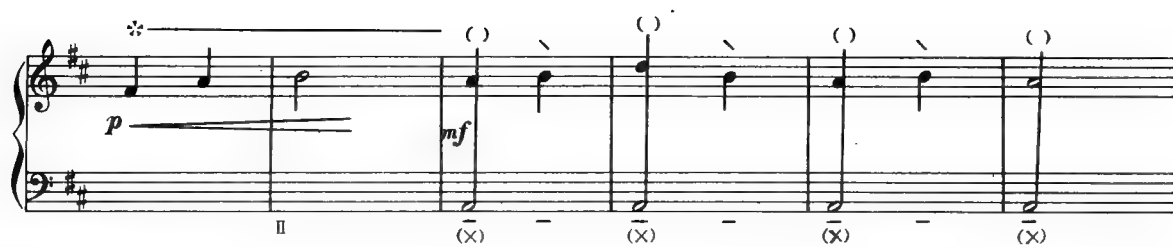




## 14. 钟鼓同声



## 15. 鸣钟和鼓



## 16. 清江引





I



0

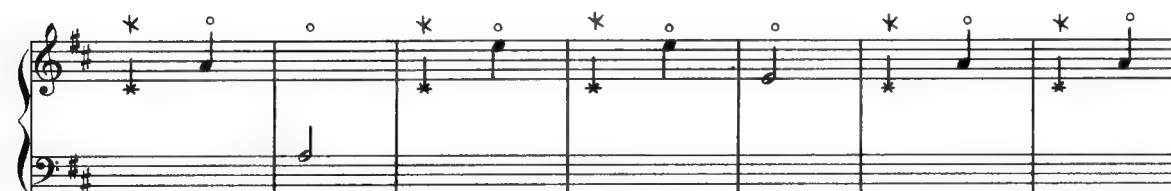


I

0



I





# 阳 春 白 雪

其一

生动、活泼

♩ = 60 → 慢起渐快

沈浩初传谱  
林石城整理删订

mf

♩ = 120 →

♩ = 152

下\* — 上 / \

$p^0(-)$

$mf$

$p$

其二

$\bullet = 160 \rightarrow 184$

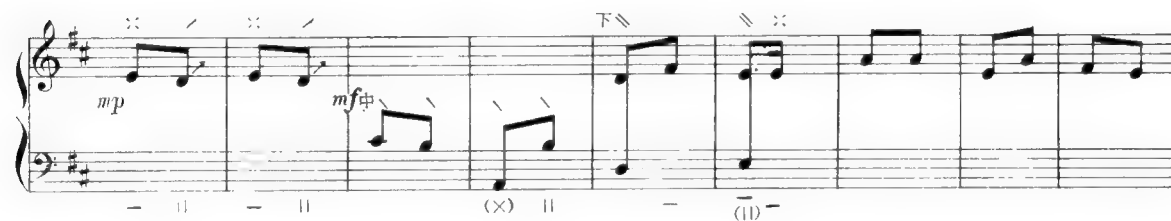
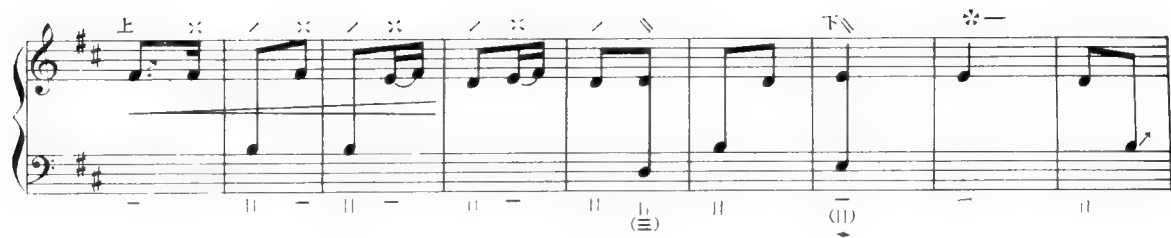
[illegible]

## 其三

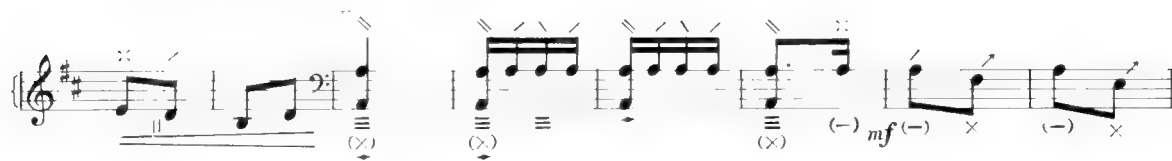
♩ = 184  
下

## 其四

♩ = 184  
上

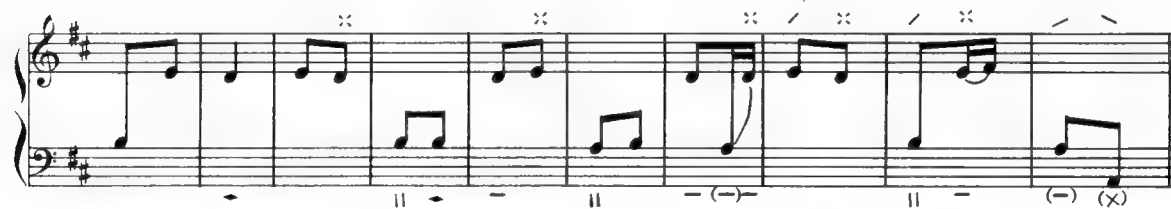
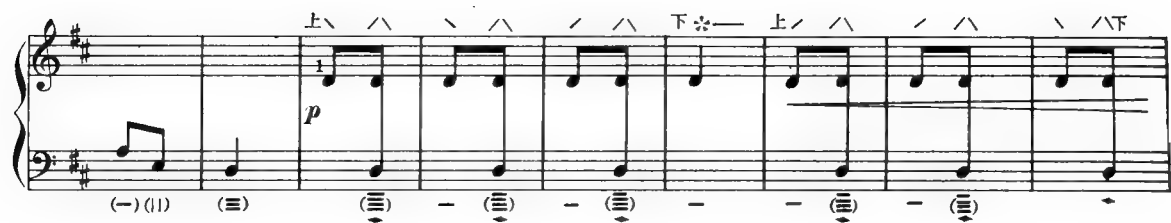


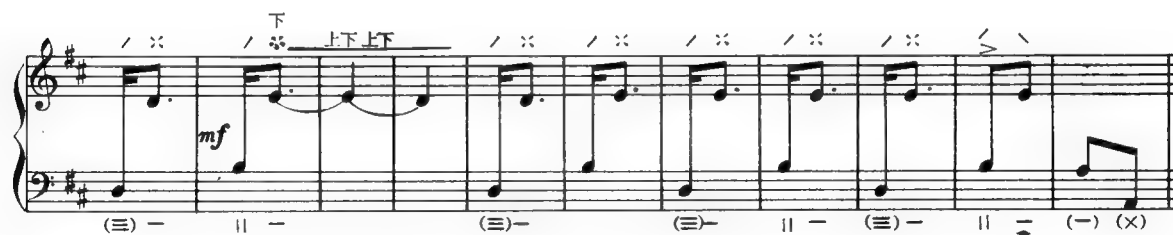
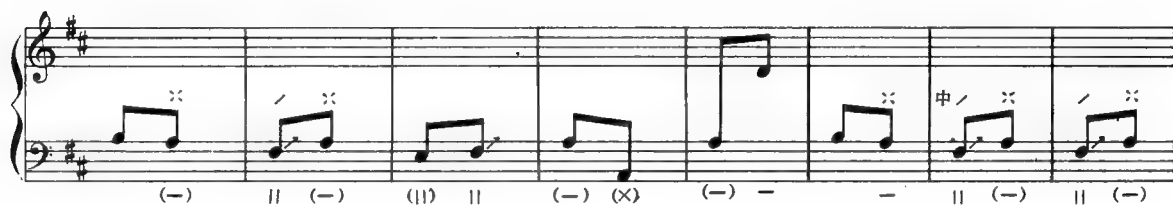
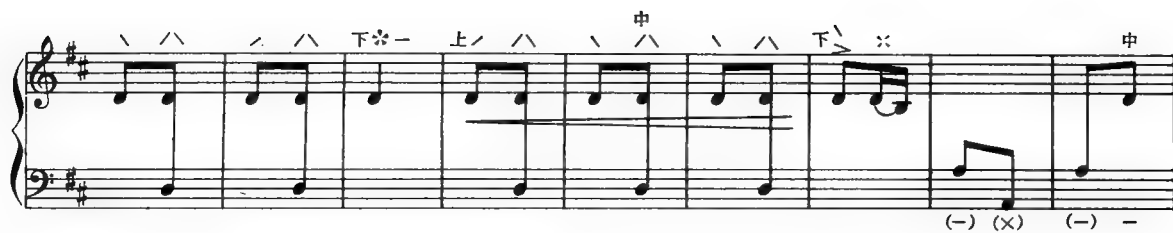
## 其五



其六

♩ = 184

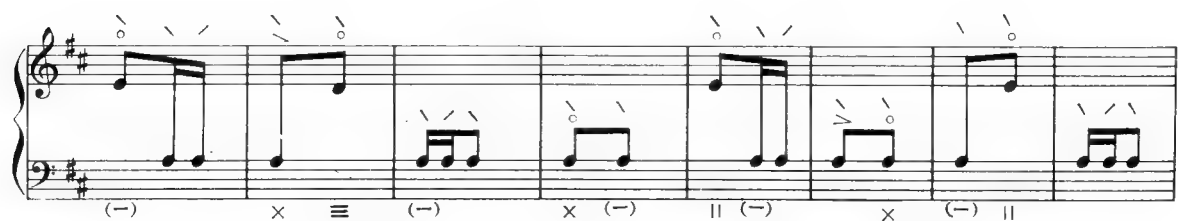
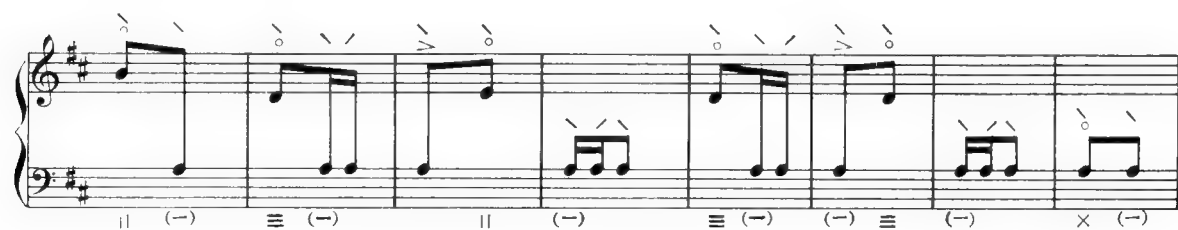
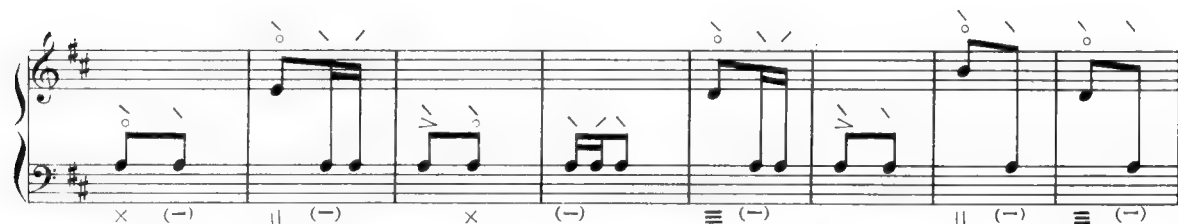
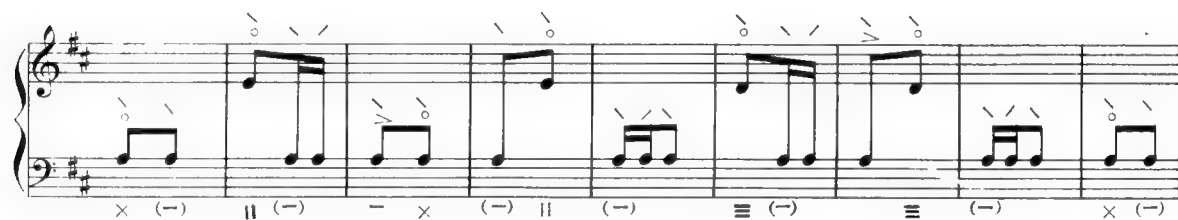
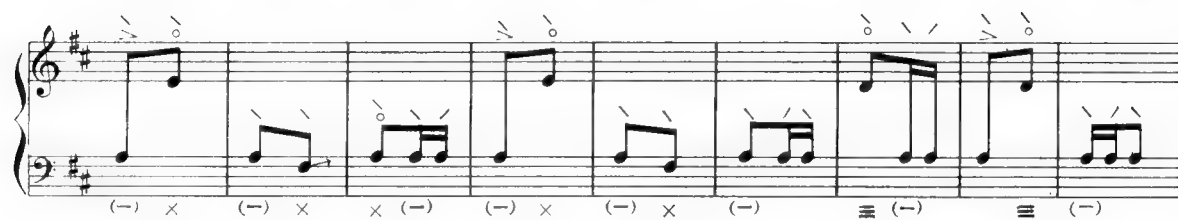
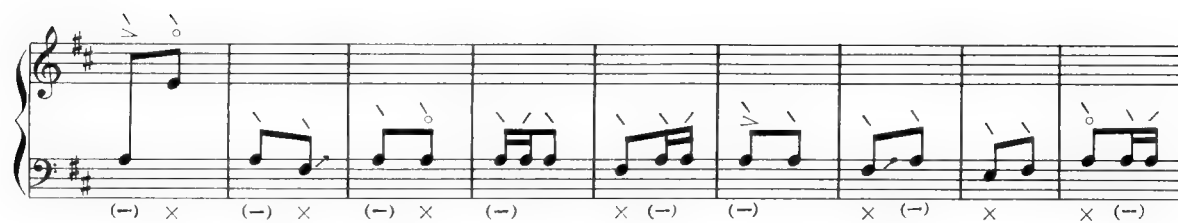




其八

♩ = 184







其九  $\text{♩} = 184$   
 ( ) / \

First system of a musical score in G major (one sharp). The treble clef staff contains eighth and sixteenth notes with various ornaments (circles and slanted lines). The bass clef staff contains whole and half notes. Below the bass staff are performance instructions:  $\equiv (-)$ ,  $(-)$ ,  $\equiv (-)$ ,  $\parallel (-)$ ,  $\equiv (-)$ ,  $(-)$ ,  $\equiv (-)$ , and  $\times$ .

Second system of the musical score. The treble clef staff has a *mp* (mezzo-piano) dynamic marking. The bass clef staff has a *mf* (mezzo-forte) dynamic marking. Below the bass staff are performance instructions:  $\text{III} (\times)$  and  $\text{II}$ .

Third system of the musical score. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes. Below the bass staff is a performance instruction:  $(\times)$ .

Fourth system of the musical score. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes. Below the bass staff are performance instructions:  $\text{I} (\times) (\equiv)$ ,  $0$ , and  $\text{I} (\times)$ .

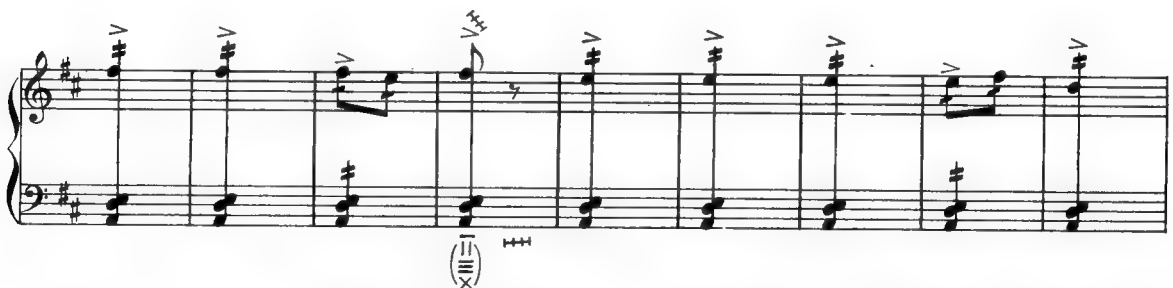
第五系统 (Fifth system) of the musical score. The treble clef staff contains eighth notes with a *f* (forte) dynamic marking. The bass clef staff contains eighth notes. Below the bass staff are performance instructions:  $\text{III} \text{木}$ ,  $(\times)$ ,  $(\equiv)$ ,  $\text{II}$ ,  $\text{III}$ ,  $\times$ , and  $\text{III} (\times)$ .

第六系统 (Sixth system) of the musical score. The treble clef staff contains eighth notes with a *L* (lento) marking. The bass clef staff contains eighth notes. Below the bass staff are performance instructions:  $\times$ ,  $\times$ ,  $\text{II}$ ,  $\text{II}$ ,  $(\text{II})$ , and  $(\text{II})$ .

The musical score is presented in a system of six staves, each containing a piano (p) part and a vocal part. The piano part is written in G major (one sharp) and 4/4 time. The vocal part is written in G major and 4/4 time, with Chinese lyrics underneath. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp). The lyrics are in Chinese, and the score is marked with a copyright notice for the Chinese Music Publishing House.

其十  
♩ = 184

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热闹地 ♩ = 126 渐快

沈浩初传谱  
林石城整理

热闹地  $\text{♩} = 126$  渐快

沈浩初传谱  
林石城整理

III

(X) -

mf

I

II

III

(X)

II

下

中

其一  $\text{♩} = 160$

中

下

I

II

III

(X)

II

mf

mp

mf

II

X - X

II I

II

mf

mp

II

(一) I

下 上

First system of a piano score. The treble clef staff contains a melody with eighth and sixteenth notes, some marked with asterisks and slurs. The bass clef staff provides a harmonic accompaniment. The key signature has two sharps (F# and C#). The time signature changes from 2/4 to 3/4. Dynamics include *mf*. Fingering numbers (II, I) are present below the bass staff.

Second system of the piano score. The treble clef staff continues the melody with various articulations like slurs and asterisks. The bass clef staff has a more active line. Dynamics include *mp* and *mf*. Fingering numbers (II, I) are present below the bass staff.

Third system of the piano score. The treble clef staff features a melody with slurs and asterisks. The bass clef staff has a steady accompaniment. Dynamics include *mf*. Fingering numbers (II, I) are present below the bass staff.

Fourth system of the piano score. The treble clef staff continues the melody. The bass clef staff has a steady accompaniment. Dynamics include *mf*. Fingering numbers (I, II, I) are present below the bass staff.

Fifth system of the piano score. The treble clef staff features a melody with slurs and asterisks. The bass clef staff has a steady accompaniment. Dynamics include *mf*. Fingering numbers (II, I) are present below the bass staff.

Sixth system of the piano score. The treble clef staff continues the melody. The bass clef staff has a steady accompaniment. Dynamics include *mp*. Fingering numbers (I, II, I) are present below the bass staff.

This page contains six systems of musical notation for piano. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamic marking: *mp*.

System 2: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamic marking: *mf*.

System 3: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamic marking: *mp*.

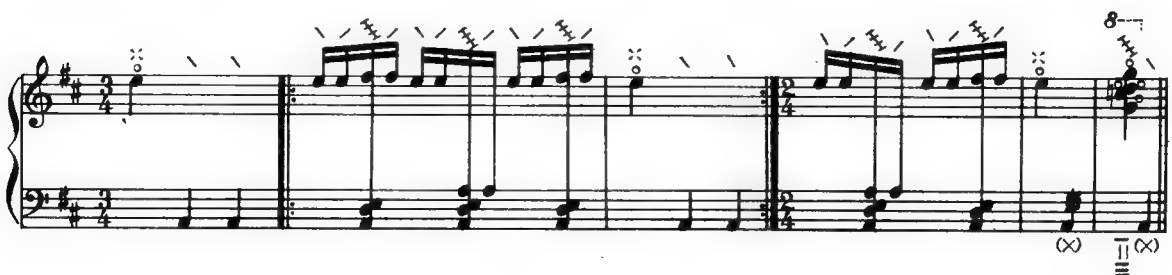
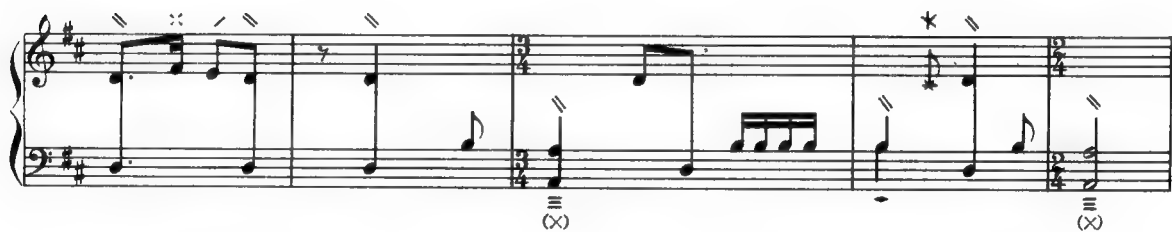
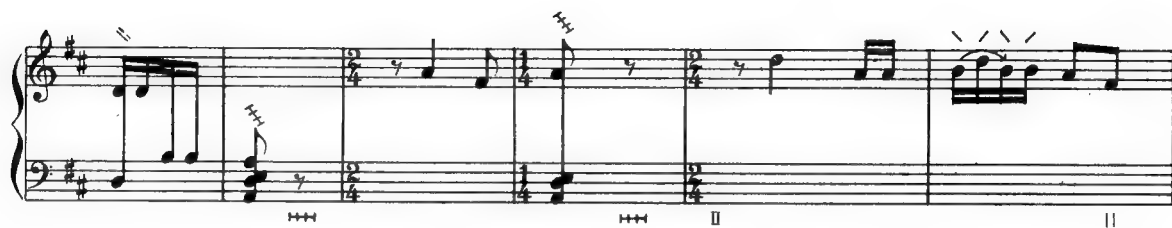
System 4: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamic marking: *mf*.

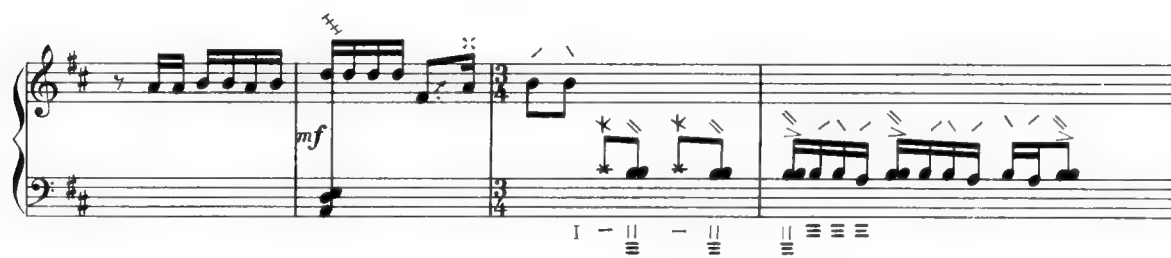
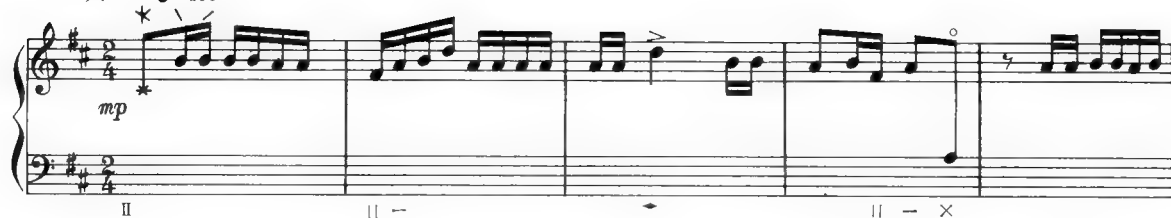
System 5: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamic marking: *f*.

System 6: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamic marking: *mp*.

Performance instructions and symbols include:

- System 1:  $\parallel \parallel$ ,  $-( - ) \parallel$ ,  $( - ) \parallel$ ,  $\parallel$ ,  $( - ) \parallel$ ,  $\parallel$ .
- System 2:  $( - )$ ,  $( \times ) \parallel$ .
- System 3:  $( - ) \quad 1$ .
- System 4:  $\parallel$ ,  $\parallel$ ,  $\parallel$ ,  $-$ ,  $\times$ .
- System 5:  $-$ ,  $\parallel$ ,  $-$ ,  $( - ) \quad 1$ ,  $\parallel$ .
- System 6:  $\parallel$ ,  $\parallel$ ,  $\parallel$ ,  $\parallel$ ,  $\parallel$ ,  $\parallel$ .



其二  $\text{♩} = 160$ 



下、 上、 下

First system of a piano score in 3/4 time, key of D major. The right hand features eighth-note patterns with accents and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* (forte) and fingerings I, II, III, IV are indicated.

Second system of the piano score. The right hand continues with eighth-note patterns, including a triplet. The left hand has a more complex accompaniment with rests and eighth notes. Dynamic markings *mp* (mezzo-piano) and *mf* (mezzo-forte) are present. Fingerings (X)(-), (X), and II are noted.

Third system of the piano score. The right hand features eighth-note patterns with accents. The left hand provides a consistent eighth-note accompaniment. A *mp* (mezzo-piano) dynamic marking is shown. Fingerings II and I are indicated.

下 中 下

Fourth system of the piano score. The right hand has eighth-note patterns with accents. The left hand features a more active accompaniment with eighth notes and rests. Dynamic markings *mp* and *mf* are present. Fingerings (-)I, (-)II, I, II, I, and 0 are indicated.

Fifth system of the piano score. The right hand continues with eighth-note patterns. The left hand has a steady eighth-note accompaniment. A *mp* (mezzo-piano) dynamic marking is shown. Fingering I is indicated.

Sixth system of the piano score. The right hand features eighth-note patterns with accents. The left hand has a steady eighth-note accompaniment. A *mp* (mezzo-piano) dynamic marking is shown. Fingerings III and II are indicated.

mf

I II (≡) III (∞) (-) II III

I (II) (≡) II II (∞) II II II II II II III

mp

II (II) II II (∞) II

mf

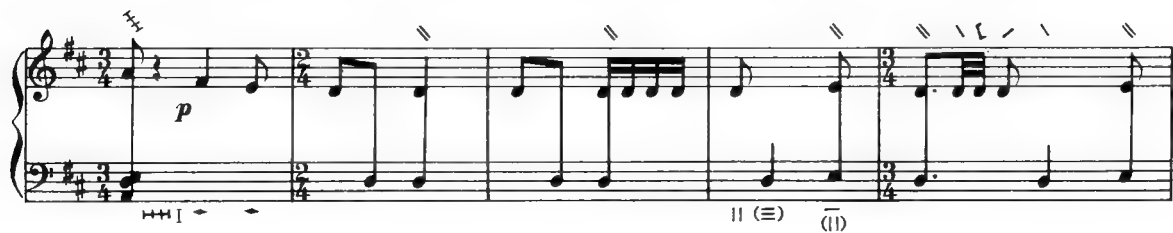
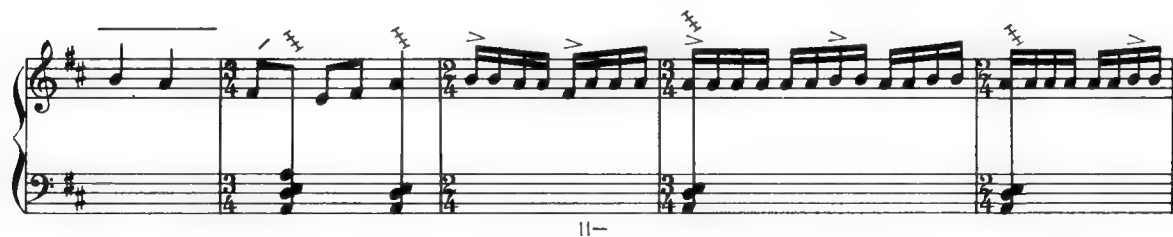
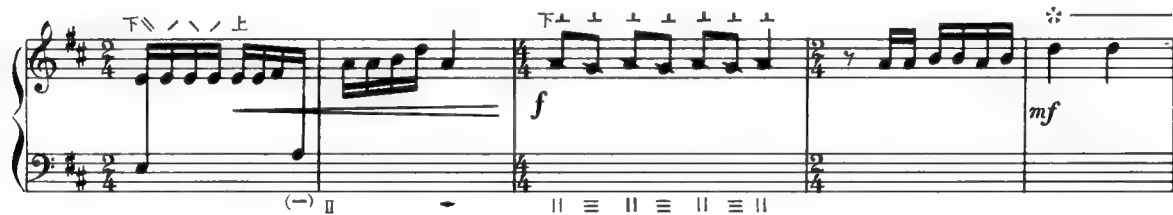
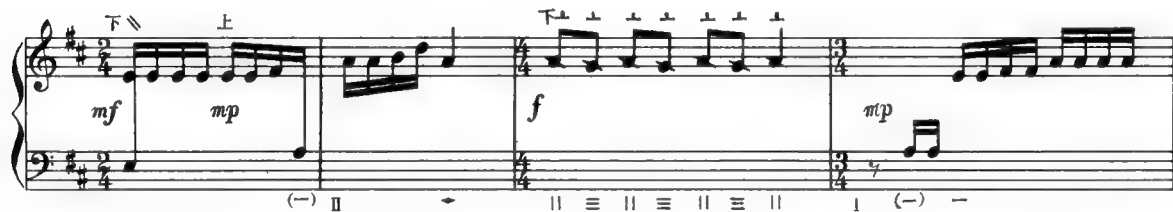
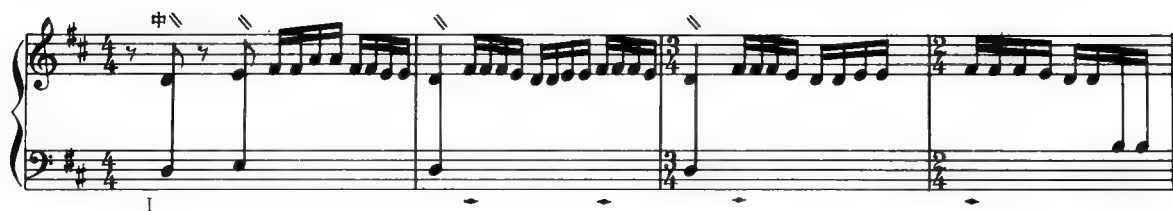
III

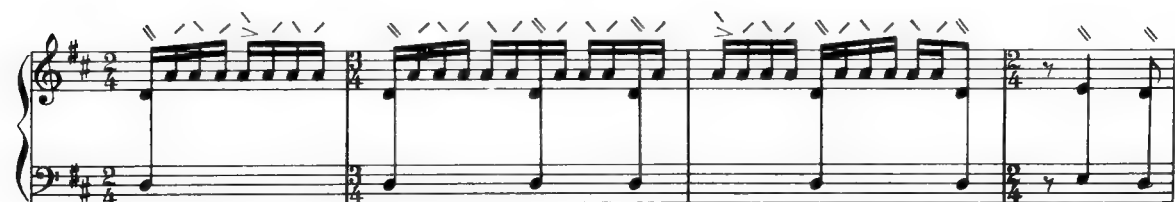
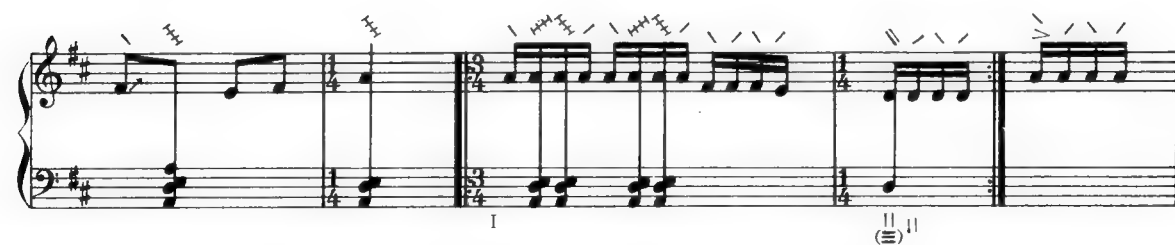
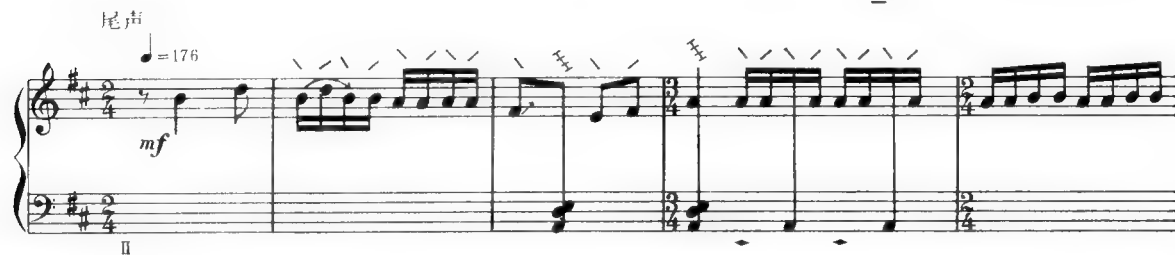
p

II II I (≡) ∞ II

mp

III (∞)





First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line. A dynamic marking of *mp* is present. Above the staff, there are some handwritten notes and a section marker "II II".

Second system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line. A section marker "I" is located below the staff.

Third system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line.

Fourth system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line. A section marker "III" is located below the staff.

Fifth system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line. A dynamic marking of *mp* is present. Above the staff, there are some handwritten notes and a section marker "III".

Sixth system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line. Dynamic markings of *f* and *mp* are present. Above the staff, there are some handwritten notes and a section marker "III".

水 龙 吟

### 1. 始发

生动地

沈浩初编

生動地

《小鼓手》

(小鼓)

III II III - (X) - (X) - (X) II (X) II

(X) II (X) - II (X) - II (X) - II (X) - II (X) II

II (X) II (X) II II

## 2. 寄生草

2. 司王平

2. 司王平

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a simple accompaniment, primarily consisting of a single note (F#) in the first measure, followed by a series of rests and a final note. The score is divided into measures by vertical bar lines. There are some decorative elements, such as a small star-like symbol above the first measure and a small 'x' symbol above the last measure. The overall style is that of a traditional folk song transcription.

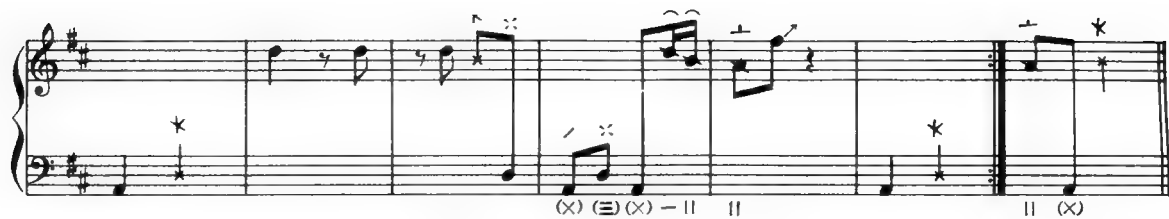
A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into four measures. The first measure contains a treble staff with a melody and a bass staff with a single note. The second measure contains a treble staff with a melody and a bass staff with a single note. The third measure contains a treble staff with a melody and a bass staff with a single note. The fourth measure contains a treble staff with a melody and a bass staff with a single note. The score is written in a simple, clear style, suitable for a children's songbook.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into four measures. The first measure has a treble staff with a quarter note G4 and a bass staff with a half note G3. The second measure has a treble staff with a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note B4, and a bass staff with a half note G3. The third measure has a treble staff with a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note B4, and a bass staff with a half note G3. The fourth measure has a treble staff with a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note B4, and a bass staff with a half note G3. The score is marked with a 'C' for common time and a '1' for first ending. The first ending is marked with a 'C' and a '1'.

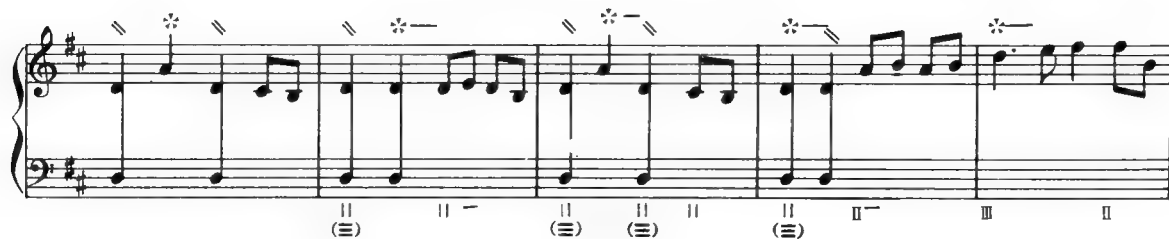
A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into four measures. The first measure has a double bar line and a repeat sign. The second measure has a repeat sign. The third measure has a repeat sign. The fourth measure has a repeat sign. The bass staff has a single note in the first measure and rests in the others. The key signature is one sharp (F#).

(锣鼓)

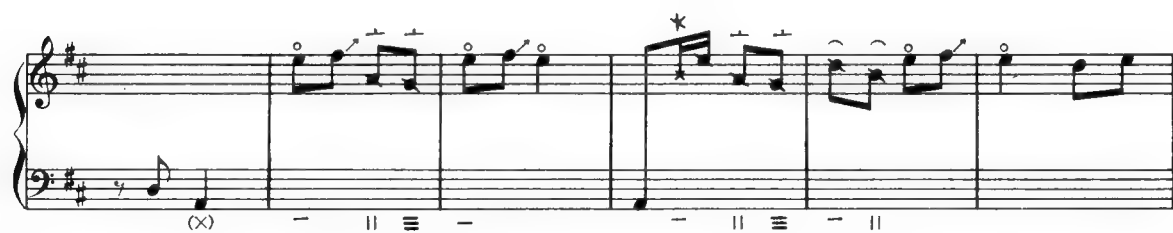
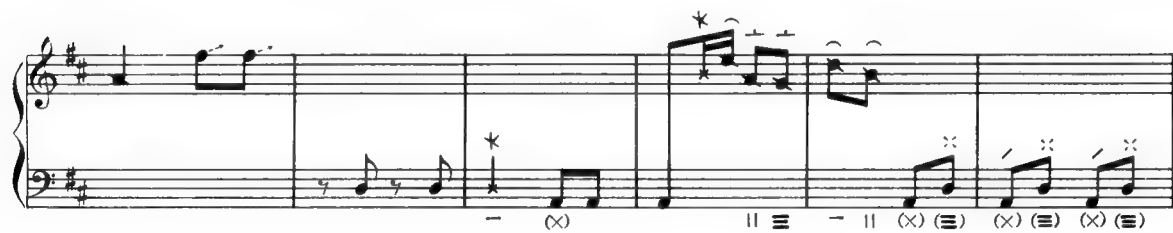
A musical score for the song "The Rose Tree". It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The score includes a key signature change from G major to E minor (three sharps) in the final measure. The melody consists of eighth and quarter notes, with some measures containing triplets. The bass line includes chords and single notes, with some measures marked with an 'x' or a star. The score ends with a double bar line and a key signature change back to G major.

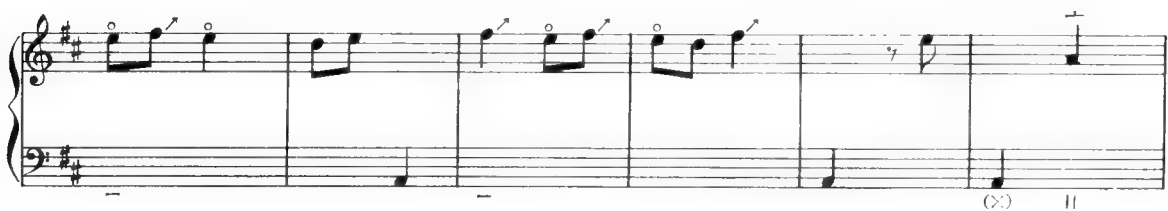
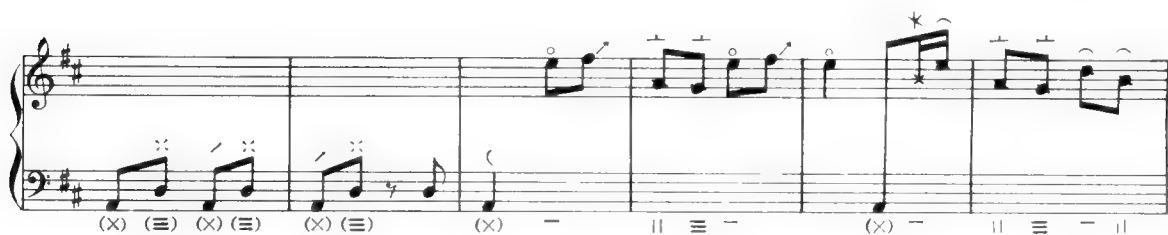


## 3. 斗鹤鹑









The musical score for 'The Rose Tree' is presented in two systems. The first system consists of six measures. The melody in the treble clef starts with a quarter note G4, followed by an eighth note A4 and a sixteenth note B4 beamed together, then a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line in the first measure contains a whole note chord (G2, B1, D2). The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a quarter note G2. The fifth measure has a quarter note G2. The sixth measure has a whole note chord (G2, B1, D2). The second system consists of six measures. The melody in the treble clef starts with a quarter note G4, followed by an eighth note A4 and a sixteenth note B4 beamed together, then a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line in the first measure contains a whole note chord (G2, B1, D2). The second measure has a whole rest. The third measure has a quarter note G2. The fourth measure has a quarter note G2. The fifth measure has a quarter note G2. The sixth measure has a whole note chord (G2, B1, D2). The score is written in G major (one sharp) and 2/4 time.

#### 4. 寄生草

The musical score is for 'The Spring Festival' (春节序曲) in G major, 2/4 time. It consists of six staves. The first four staves are for the piano, and the last two are for the cymbals (锣鼓). The score features various musical notations including notes, rests, and dynamic markings.

Staff 1: Treble clef, G major key signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Rest: 1 bar.

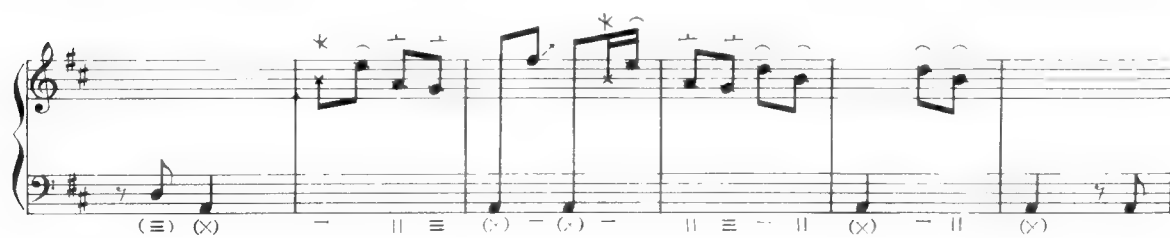
Staff 2: Treble clef, G major key signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Rest: 1 bar.

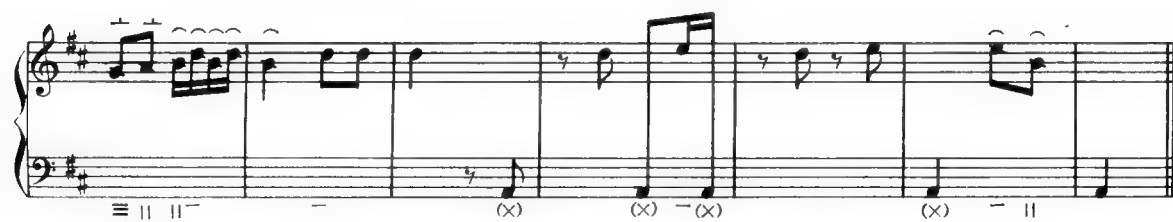
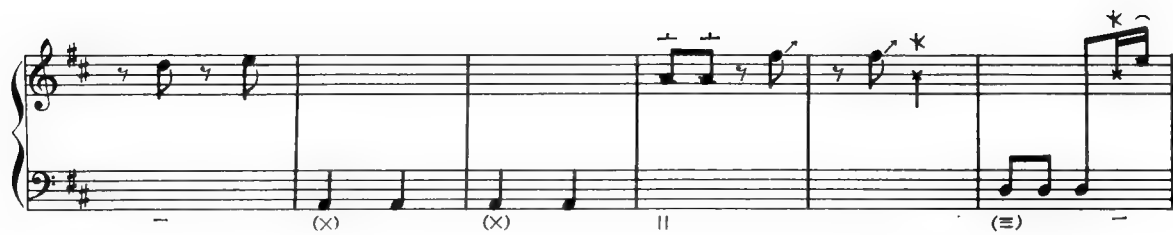
Staff 3: Bass clef, G major key signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Rest: 1 bar.

Staff 4: Treble clef, G major key signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Rest: 1 bar.

Staff 5: Treble clef, G major key signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Rest: 1 bar.

Staff 6: Bass clef, G major key signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Rest: 1 bar.





## 5. 鹊踏枝



The musical score is written in D major (two sharps) and consists of six systems of staves. The first system shows a vocal line and a piano accompaniment. The piano part includes various rhythmic patterns and dynamic markings, with some measures marked with 'x' or '∞' to indicate specific performance techniques. The vocal line is written in a single staff with a treble clef and a key signature of two sharps. The piano part is written in a grand staff with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'.

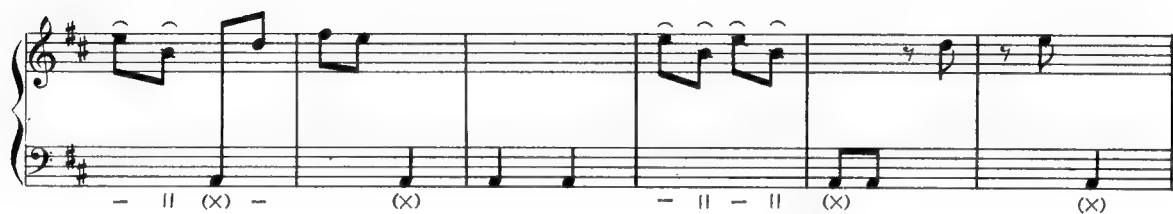
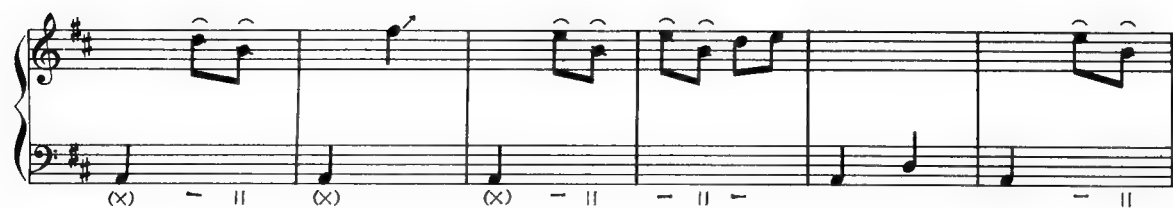
The second system includes a marking '(锣鼓)' (Gong and Drum) above the piano part, indicating a section where traditional Chinese percussion instruments are used. The piano part continues with various rhythmic patterns and dynamic markings, with some measures marked with 'x' or '∞'.

The third system continues the piano accompaniment with various rhythmic patterns and dynamic markings, including 'ff' and 'f'. The piano part includes various rhythmic patterns and dynamic markings, with some measures marked with 'x' or '∞'.

The fourth system continues the piano accompaniment with various rhythmic patterns and dynamic markings, including 'ff' and 'f'. The piano part includes various rhythmic patterns and dynamic markings, with some measures marked with 'x' or '∞'.

The fifth system continues the piano accompaniment with various rhythmic patterns and dynamic markings, including 'ff' and 'f'. The piano part includes various rhythmic patterns and dynamic markings, with some measures marked with 'x' or '∞'.

The sixth system continues the piano accompaniment with various rhythmic patterns and dynamic markings, including 'ff' and 'f'. The piano part includes various rhythmic patterns and dynamic markings, with some measures marked with 'x' or '∞'.



## 6. 风吹荷叶煞



## 尾声

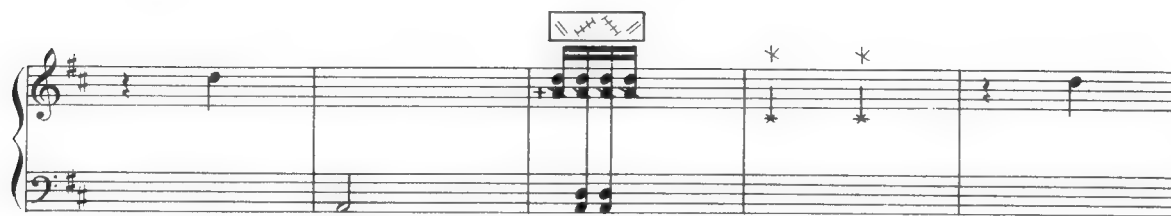
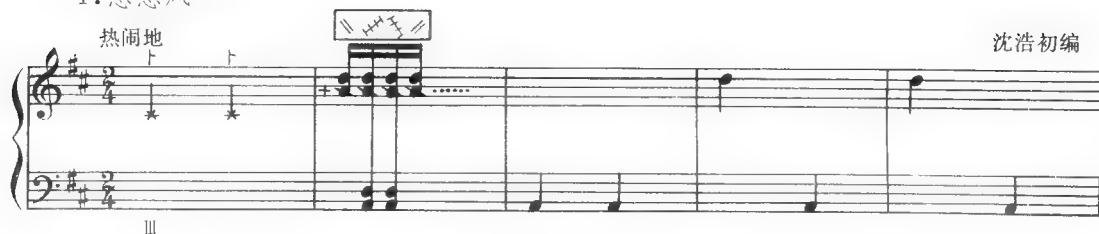


## 闹 场

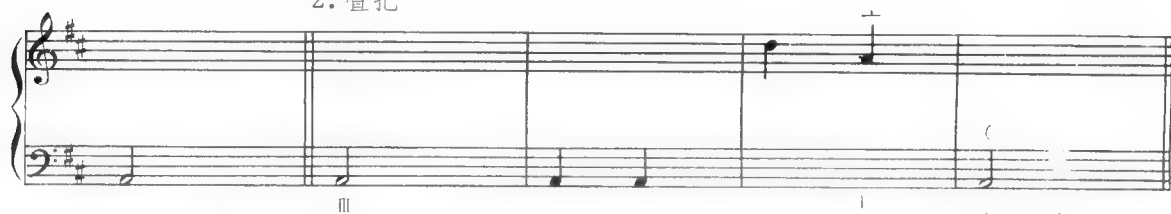
## 1. 急急风

热闹地

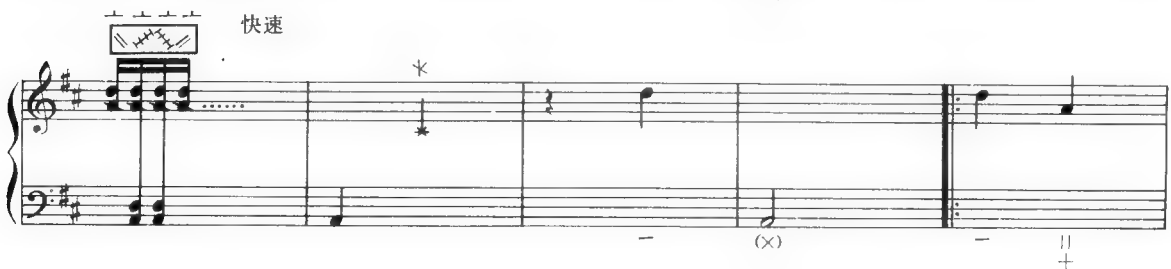
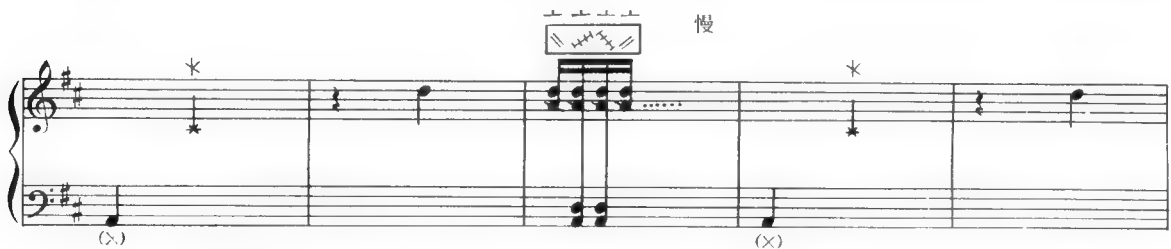
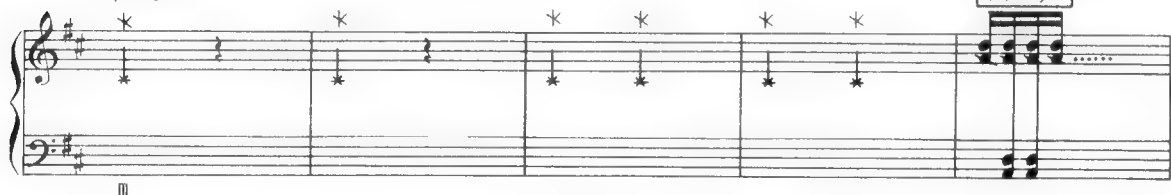
沈浩初编



## 2. 叠把



## 3. 长槌





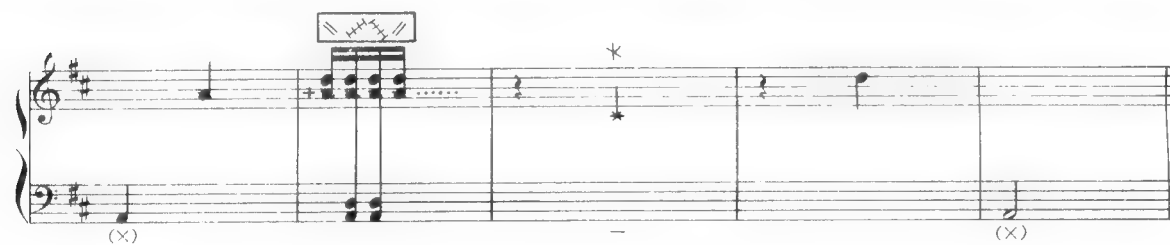
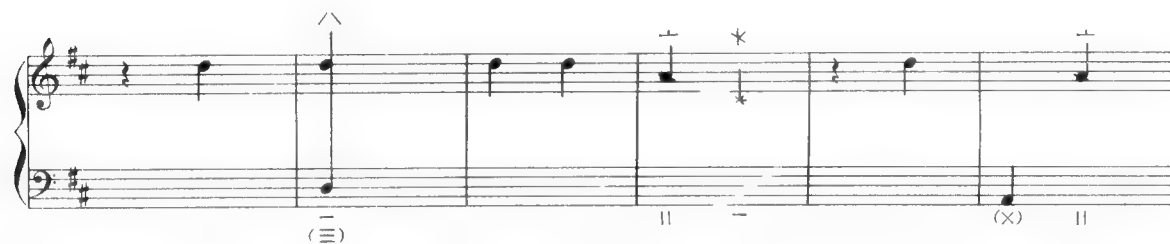
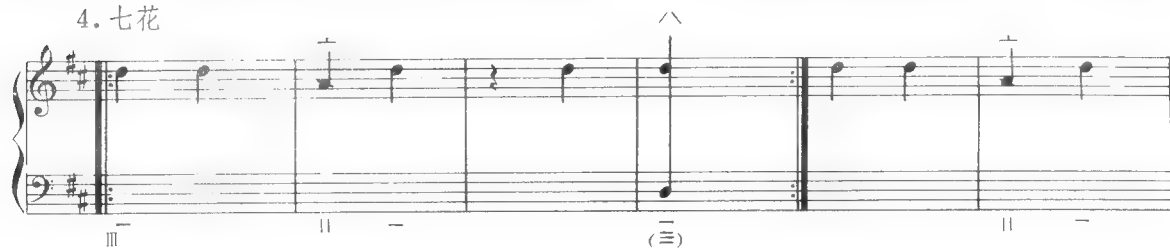
The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** Treble staff has a whole rest followed by a half note G4. Bass staff has a whole rest followed by a half note F#3. A double bar line is present after the first measure.
- System 2:** Treble staff has a whole rest followed by a half note G4. Bass staff has a whole rest followed by a half note F#3. A double bar line is present after the first measure.
- System 3:** Treble staff has a whole rest followed by a half note G4. Bass staff has a whole rest followed by a half note F#3. A double bar line is present after the first measure.
- System 4:** Treble staff has a whole rest followed by a half note G4. Bass staff has a whole rest followed by a half note F#3. A double bar line is present after the first measure.
- System 5:** Treble staff has a whole rest followed by a half note G4. Bass staff has a whole rest followed by a half note F#3. A double bar line is present after the first measure.
- System 6:** Treble staff has a whole rest followed by a half note G4. Bass staff has a whole rest followed by a half note F#3. A double bar line is present after the first measure.

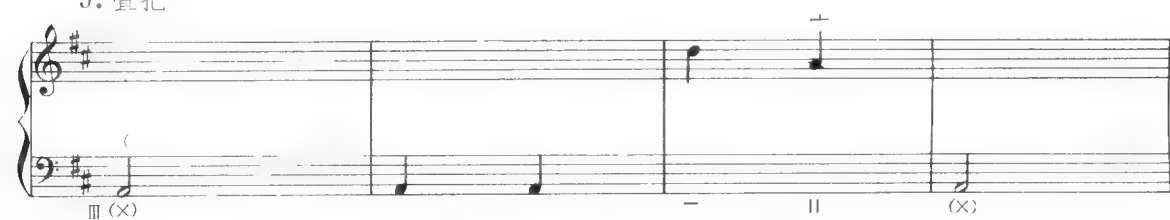
Additional markings include asterisks (\*) above notes in measures 2, 4, 6, 8, 10, and 12. Dynamic markings include  $\text{f}$  (forte) and  $\text{p}$  (piano). A box containing a treble clef and a key signature of two sharps is located above the treble staff in measure 4. A box containing a bass clef and a key signature of two sharps is located below the bass staff in measure 4. A box containing a treble clef and a key signature of two sharps is located above the treble staff in measure 8. A box containing a bass clef and a key signature of two sharps is located below the bass staff in measure 8.



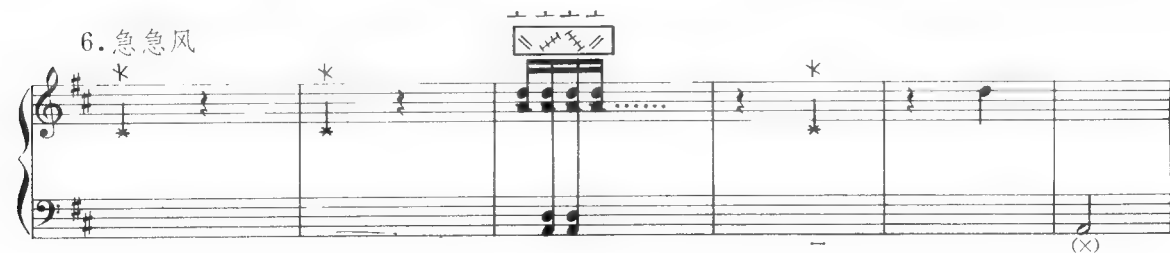
## 4. 七花



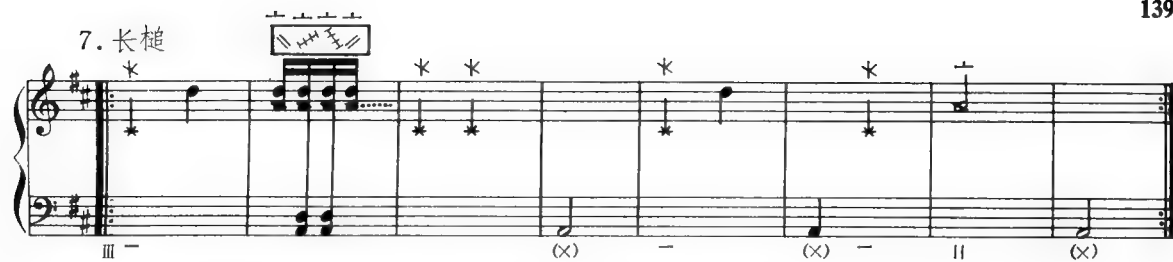
## 5. 叠把



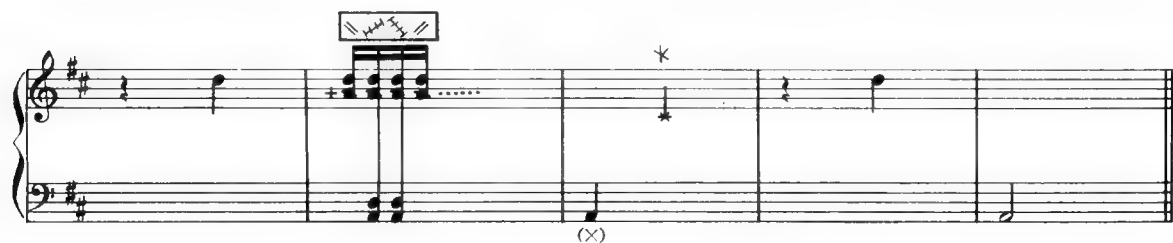
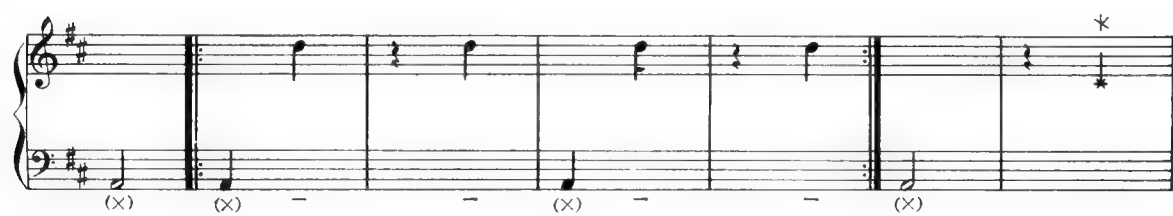
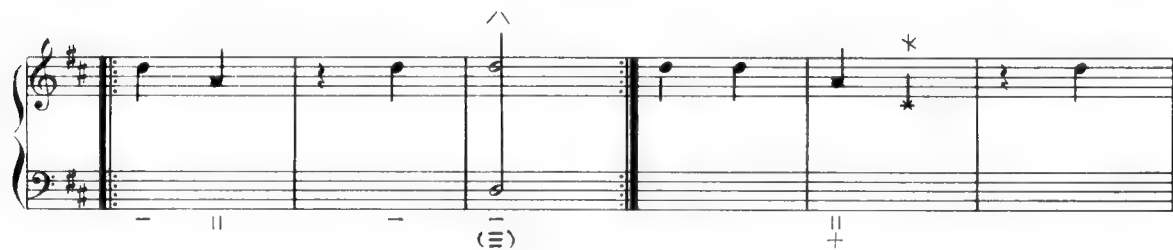
## 6. 急急风



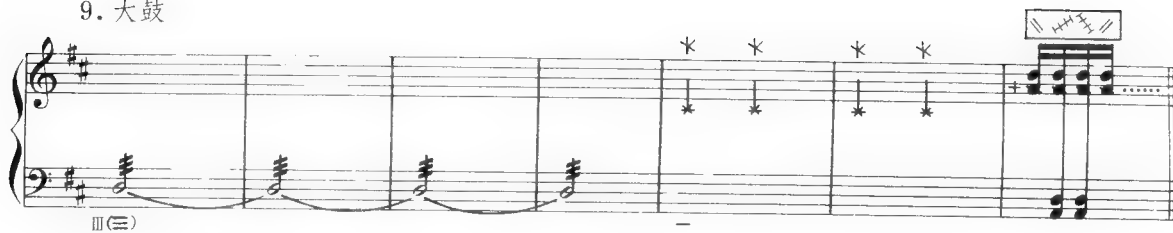
## 7. 长槌



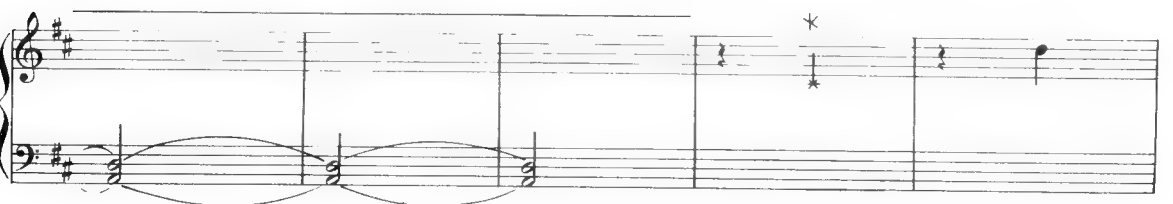
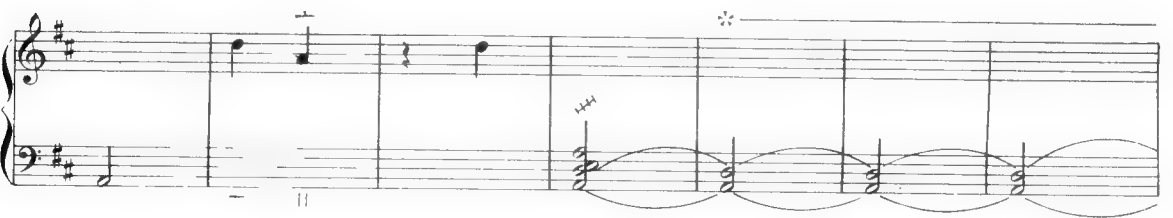
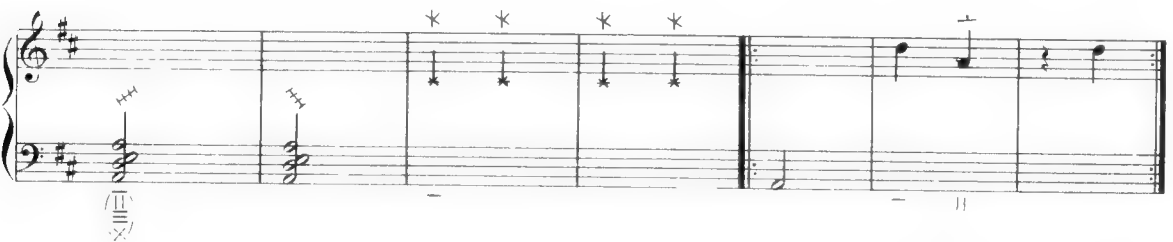
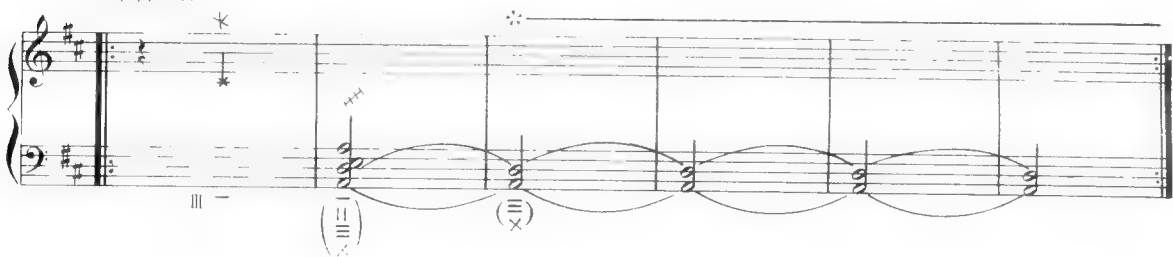
## 8. 七花



## 9. 大鼓



## 10. 阴阳锣



(连抑伏空缠弦)

(X)

(X)

## 11. 急急风

III

(II)

(III)

## 12. 长槌

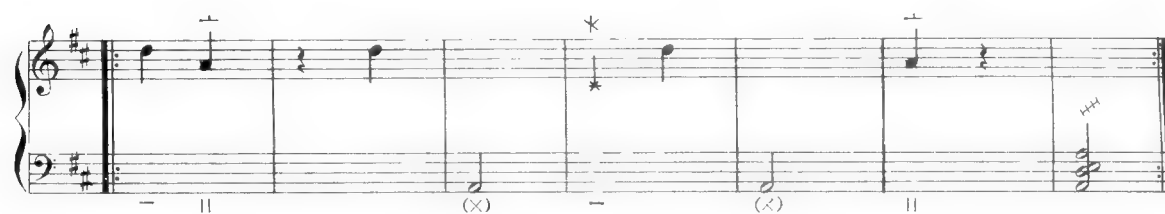
(X)

## 13. 打三枪

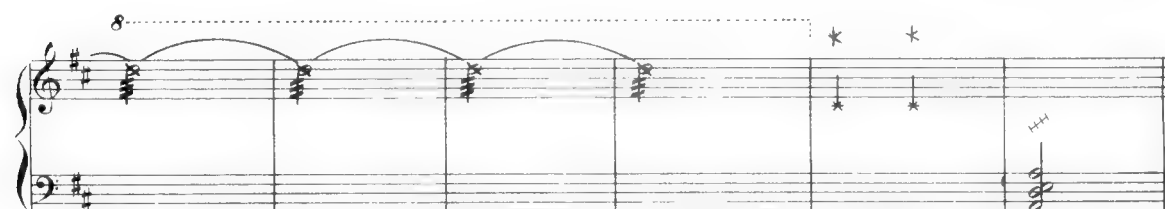
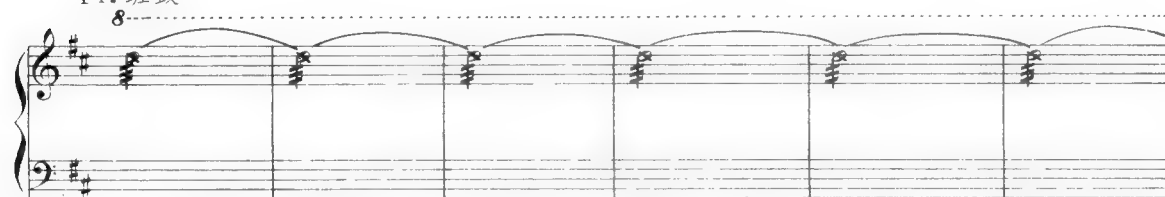
III

(X)

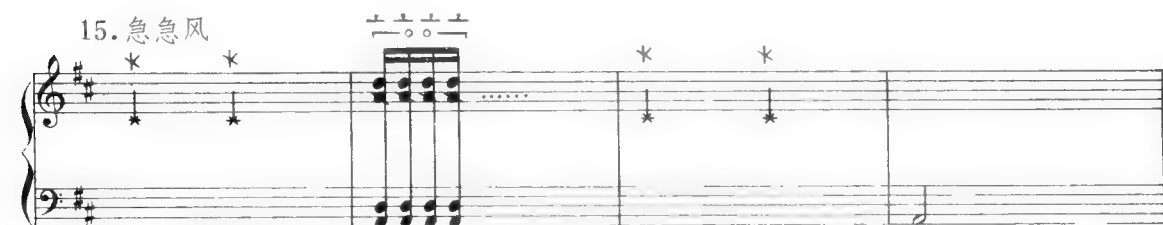
(X)



## 14. 班鼓



## 15. 急急风



## 16. 叠把



## 后 记

沈浩初老师，上海浦东人氏。生于一八八九年春，一九五三年农历九月十一日逝世。一生行医之暇，悉心钻研古代文学艺术，著有《元人乐府集》十六册。并擅专琵琶，所编《养正轩琵琶谱》初版（线装本·工尺谱·共三册）于一九二九年刊行，至今已隔多年。由于当时印数不多，求之书店，已不可复得。在同好敦促中，沈先生于一九三八年将本谱重行整理，同时增补《水龙吟》、《闹场》二曲，减去《灯月交辉》、《水军操演》二谱，亲笔书写，非常精细。后因战祸连绵，未能出版。一九五三年秋，沈先生寄来一九三八年再稿本，相约于翌春来沪小住，嘱我助其重编线谱、简谱等工作，以冀完成夙愿。不幸是年冬逝世在乡。临终前尚不忘此谱，一再来信，嘱为增删付梓，以求贡献于世。

《养正轩琵琶谱》原稿之音节，一仍原有，未曾增花，比较简单。盖沈师认为：“嫌原谱音节太疏而增多者，其法易，亦犹画家粉本，易于着色也，若妄与增花而再思减少者，其法难。如画家既经染色，则黑白已淆，难于返本也”。兹于整理之际，有鉴于只用原谱，虽能保存原来面目，然于学习者不免枯燥乏味。要求初学者一面学习原谱，一面加工增花，亦较困难。因此，现按演奏中之实际音节记订（曾在简谱中把原谱音用大字记写，所加之花音用小字记写，以资区别）。又鉴于有些古曲反复较多，太嫌冗长，删去了某些反复部分。其《水龙吟》与《闹场》二曲，一仍原谱，未曾加花。一九三八年再稿本，已删去《灯月交辉》和《水军操演》，现仍附入。故本编共计收有十四曲。

有关记谱符号与左右手指法等说明，原稿均有一定记载。兹因本编已易工尺谱为五线谱，与原稿之符号并不相同，故不附入。现将谱中所记符号，均按新法分别列表简介如下：

### 1. 把位符号

注在把位开始或改换把位之处的曲调下面

把 位 符 号	说 明
0	相 位
I	品位第一把位
II	品位第二把位
III	品位第三把位
IV	品位第四把位
V	品位第五把位

## 2. 左手指序符号

注在曲谱音符的左方或左上方

左手指序符号	说 明
1	用左手食指按弦
2	用左手中指按弦
3	用左手无名指按弦
4	用左手小指按弦
5	用左手大指按弦

## 3. 弦序符号

注在曲谱的下面

弦序符号	说 明
一	代表子弦
	代表中弦
三	代表老弦
×	代表缠弦
( )	代表空弦。如(一)是空子弦；(  )是空中弦；(三)是空老弦；(×)是空缠弦； $\left(\begin{smallmatrix}    \\ 三 \\ \times \end{smallmatrix}\right)$ 表示四条弦都是空弦散音。



## 4. 右手指法符号

注在曲调的上面

符号	名 称	简 介
↖	弹	食指将弦向左弹出。又称“拨”。
↗	挑	大指将弦向右挑进。
↖↗	双弹	食指弹相邻的两条弦。
↗↖	双挑	大指挑相邻的两条弦。
ㄗ	夹弹	连续弹挑，每拍共四声。
ㄗ	滚	连续而快速地弹挑，每拍约八声。
(	勾	大指肉向左将弦勾出。《养正轩谱》曾称作“打”。
)	抹	食指肉向右将弦抹进。《养正轩谱》曾称作“勾”。
()	掀	大指勾同时食指抹。
八	分	大指挑同时食指弹。
∧	扣	大指勾同时食指弹。
ㄣ	扣三弦	大指勾同时食指双弹。
ㄥ	剔	中指甲将弦向左剔出。
ㄨ	飞	无名指甲先向外旋转一圈然后向左将弦飞出。
W	双飞	食指先弹左面的弦，然后大指挑右面的弦，要连续而急速。
ㄣ	划	食指向左急弹四条弦如一声。
ㄣ	拂	大指向右急挑四条弦如一声。
ㄣ	划三弦	食指向左急弹三条弦如一声。
ㄣ	拂三弦	大指向右急挑三条弦如一声。
ㄣ	扫	食、中、无名、小、四指排齐向左将四条弦扫出如一声。《养正轩谱》称作“拂”。
ㄣ	撇	食、中、无名、小、四指排齐向右将四条弦撇进如一声。
ㄣ	大指摇	连续快速的勾挑。
ㄣ	食指等摇	连续快速的弹抹。
❖	轮	右手五指次第轮弦。“❖一”，轮的时值随长线长短而定。
❖	半轮	食、中、无名、小、四指次第作轮。
❖	小轮	食、中、大、三指次第轮弦。
❖	满轮	轮四条或三条弦。
↑	挂	食指向左次第将弦弹出。
↓	临	大指向右次第将弦挑进。
ㄣ	摘	大指甲抵住近复手处的弦身，同时食指弹。
└	弹板面	用指甲敲击在面板上。
└	拍	大指将弦撬起即放作断弦声。
ㄣ	提	大食指摘起一弦即放作断弦声。
ㄣ	轮板	食、中、无名、小指的指甲轮击在面板上。

## 5. 左手指法符号

符号	名 称 简 介
◆	吟 按弦在品位上左右摇动或在相位上一按一放。有称“揉”、“摆”。
○	泛音 左手指浮点弦身、同时右手指甲触弦发音。
◎	人工泛音。
⋈	伏 左手指肉（或右手）掩伏在弦身上，使音截然而止。又称“抑”。
↗	张力滑音 将弦按在品、相位上后，向左向右向内使弦音增高。简记法：↗是右先左后的上滑音；↘是左先右后的下滑音；↔是左右同作的同滑音。
—	拖 按弦在相、品位上拖动、同时右手弹弦发出拖音。
---	虚拖 在拖开始时右手弹一下、后面各音只拖不弹。
↓	捺 左手指肉将弦身击捺在相品位上使得微声。
⌒	带 左手按指带起弦身发音。
ㇿ	擞 左手指擞弦发音。又称“搔”。
⌒	虚按 左手指按在弦身上，但弦不着相、品，同时右手弹弦，发出虚按音。
+	煞 左手指甲浮靠在弦身底下，同时右手弹得切切之声。又称“指甲声”。
tr.	颤音 如食指按音，中指在下连连点弦。
⌘	绞二弦 相邻的两条弦相绞。
⌘	绞三弦 相邻的三条弦相绞。
⌘	绞四弦 四条弦相绞。
⌘	并二弦 相邻的两条弦相并。
⌘	并三弦 相邻的三条弦相并。
⌘	并四弦 四条弦相并。
⌘	同轮板 小、中、无名、食指端次第击板。
▼	断音 按弹发音后左手指即放，使弦身离开相、品位，但按指仍按在弦身上。

本谱所刊，均系传统乐曲，曾用四相十二品琵琶演奏。但现在都用六相二十五品或六相三十品琵琶，它们的定弦与相、品音位如下图：

### 缠 老 中 子

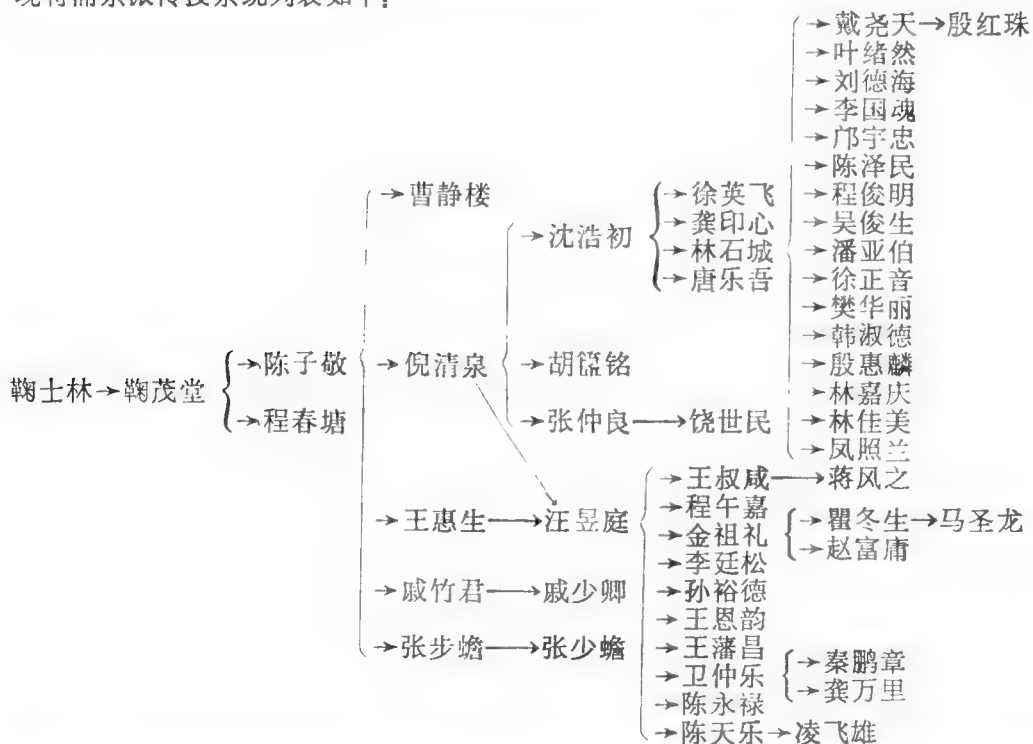
山口	A	d	e	a
一相	$\flat B$	$\sharp d$	f	$\flat b$
二相	B	e	$\sharp f$	b
三相	c	f	g	$c^1$
四相	$\sharp c$	$\sharp f$	$\flat a$	$\sharp c^1$
五相	d	g	a	$d^1$
六相	$\sharp d$	$\flat a$	$\flat b$	$\sharp d^1$
一品	e	a	b	$e^1$
二品	f	$\flat b$	$c^1$	$f^1$
三品	$\sharp f$	b	$\sharp c^1$	$\sharp f^1$
四品	g	$c^1$	$d^1$	$g^1$
五品	$\flat a$	$\sharp c^1$	$\sharp d^1$	$\flat a^1$
六品	a	$d^1$	$e^1$	$a^1$
七品	$\flat b$	$\sharp d^1$	$f^1$	$\flat b^1$
八品	b	$e^1$	$\sharp f^1$	$b^1$
九品	$c^1$	$f^1$	$g^1$	$c^2$
十品	$\sharp c^1$	$\sharp f^1$	$\flat a^1$	$\sharp c^2$
十一品	$d^1$	$g^1$	$a^1$	$d^2$
十二品	$\sharp d^1$	$\flat a^1$	$\flat b^1$	$\sharp d^2$
十三品	$e^1$	$a^1$	$b^1$	$e^2$
十四品	$f^1$	$\flat b^1$	$c^2$	$f^2$
十五品	$\sharp f^1$	$b^1$	$\sharp c^2$	$\sharp f^2$
十六品	$g^1$	$c^2$	$d^2$	$g^2$
十七品	$\flat a^1$	$\sharp c^2$	$\sharp d^2$	$\flat a^2$
十八品	$a^1$	$d^2$	$e^2$	$a^2$
十九品		$\sharp d^2$	$f^2$	$\flat b^2$
二十品		$e^2$	$\sharp f^2$	$b^2$
廿一品		$f^2$	$g^2$	$c^3$
廿二品		$\sharp f^2$	$\flat a^2$	$\sharp c^3$
廿三品		$g^2$	$a^2$	$d^3$
廿四品			$\flat b^2$	$\sharp d^3$
廿五品			$b^2$	$e^3$
廿六品			$c^3$	$f^3$
廿七品			$\sharp c^3$	$\sharp f^3$
廿八品			$d^3$	$g^3$
廿九品			$\sharp d^3$	$\flat a^3$
三十品			$e^3$	$a^3$

上表是最常用的固定定弦法的音位图。但某些传统乐曲常改变定弦。如《霸王卸甲》、《海青拿天鹅》的定弦是“ABea”，把第三条老弦由原来的“d”音放低小三度；空弦散音放低一个小三度后，在老弦上每个相、品位的按音都须顺次低一个小三度。又如《将军令》的定弦是“ABee”，就是在固定定弦的基础上，除把老弦的空弦散音放低一个小三度外，再把子弦的空弦散音放低纯四度；子弦的空弦散音放低一个纯四度后，在子弦上各个相、品位的按音都须顺次低一个纯四度。

琵琶爱好者常以浦东派之传授系统相询。按于清代初期，曾分有南、北两派。南派，即浙江派，以陈牧夫为代表。擅长的乐曲有《海青》、《卸甲》、《月儿高》、《普庵咒》、《将军令》、《陈隋》、《水军操演》、《武林逸韵》等。北派，即直隶派，以王君锡为代表。擅长的乐曲有《十面》、《夕阳箫鼓》、《小普庵咒》、《燕乐正声》等。自从无锡华秋苹、华子同向南北二派学习之后，合南北二派为无锡派，流传有《南北二派秘本琵琶谱真传》（简称《华氏谱》）。

在清代时，又有浦东派、平湖派、崇明派等传派。浦东派以鞠士林、鞠茂堂、陈子敬、倪清泉、沈浩初等师承相传，流传有《鞠士林琵琶谱》、《陈子敬琵琶谱》、《养正轩琵琶谱》等。平湖派以李南棠、李芳园、吴梦飞以及吴柏君、朱苻青等世代相传，流传有《南北派十三套大曲琵琶新谱》（简称《李氏谱》）、《怡怡室琵琶谱》、《朱英琵琶谱》等。崇明派以蒋泰、黄秀亭、沈肇州以及樊紫云、樊少云等世代相传，流传有《瀛洲古调》等。

现将浦东派传授系统列表如下：



琵琶爱好者常问及浦东派对乐曲分类和演奏指法等方面的情况。按：每一传派，都曾由

历代演奏者，经过演奏实践和磨炼，并通过群众鉴定等过程而形成，并非一代人、一个人所能及。在清代封建社会里，统治阶级对琵琶艺术不予重视，各流派都处于自生自灭状态。因此，各派传人并不多。由于各派在世代相传中大都自成体系。因此，各流派在演奏上都有着各自的特点。以乐谱而论：同一曲调，各派传谱并不相同。例如《十面》至少有平湖派、浦东派、崇明派、汪派等四种不同版本（指现尚有人演奏者言）；《卸甲》至少有平湖派、浦东派、汪派等三种不同版本；《阳春》至少有四种不同版本等等。以演奏指法而论，同一指法，各派在实际演奏时各有出入。例如凤颠头：有作“（\）\”和“（\）\”，有作“（\）\”，有作“（\）\”等；在运用关节方面，有以第二指节关节为主，有以掌指关节为主，有以腕关节为主等。以演奏效果而论：同一乐曲的原谱骨干音虽然相同，但在所加花音及其节奏等，亦各不同，演奏效果也各异。例如《思春》，各派均以闺情为主，但有些传派的演奏较为悲哀，有些传派的演奏又较悲愤，有些传派则奏得如怨如慕、似诉似泣等等。

浦东派对文套、武套、大曲的区分比较严格。演奏武套时，要求气势宏伟；演奏文套时，要求表情细腻。如果同一个人演奏一武一文两首乐曲时，一强一弱，一刚一柔，判若两人。演奏大曲时，则可有强有弱、有刚有柔，武套文套的演奏手法均可应用。沈先生曾说：“弹文套宜缓；弹武套宜紧。文套可用他乐合奏，并能谱入唱词；武套只宜独奏，不可和歌。文套长于表情；武套长于状物。文套宜圆熟而声清，抑扬而拍准，其缓处随曲情而作有定之摇曳（在品位可吟摆之，在相位则重按轻放之），以有助于内容之表达；武套则凡于吟摆推挽等法，因别有状物用意，自有一定，不能随处妄用”。又说：“弹文套如只求纤摩流荡，花指繁弦，弹武套只闻杂乱无章，喧宾夺主，但求悦耳，已失乐曲本意焉”。

浦东派对扫类、夹弹类、大拨分、勾打、长轮连挑、长轮和挑、长轮带挑、并弦、虚按、颤、拖、捋下、吟、以及音色变化等，在演奏时各有方法，现再逐个介绍于下。

一、扫类：包括划、拂（ $\swarrow$ 、 $\searrow$ ）。方法较多。可细分有夹扫类、大扫类、小扫类。

1. 夹扫类：一般由四个右手指法汇组而成。“ $\swarrow \nearrow \swarrow \nearrow$ ”、“ $\swarrow \nearrow \searrow \nearrow$ ”、“ $\swarrow \nearrow \swarrow \searrow$ ”、“ $\swarrow \nearrow \searrow \searrow$ ”、“ $\swarrow \nearrow \swarrow \nearrow$ ”、“ $\swarrow \nearrow \searrow \nearrow$ ”、“ $\swarrow \nearrow \swarrow \searrow$ ”、“ $\swarrow \nearrow \searrow \searrow$ ”、“ $\swarrow \nearrow \swarrow \nearrow$ ”、“ $\swarrow \nearrow \searrow \nearrow$ ”、“ $\swarrow \nearrow \swarrow \searrow$ ”、“ $\swarrow \nearrow \searrow \searrow$ ”、“ $\swarrow \nearrow \swarrow \nearrow$ ”、“ $\swarrow \nearrow \searrow \nearrow$ ”、“ $\swarrow \nearrow \swarrow \searrow$ ”、“ $\swarrow \nearrow \searrow \searrow$ ”等均属于夹扫类。

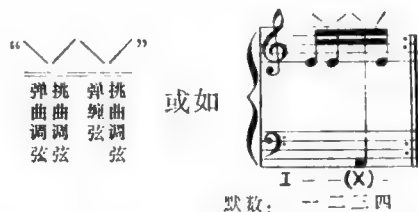
2. 大扫类：一般由两个右手指法汇组而成。“ $\swarrow \searrow$ ”、“ $\swarrow \nearrow$ ”、“ $\swarrow \swarrow$ ”、“ $\swarrow \searrow$ ”等均属于大扫类。

3. 小扫类：由“ $\swarrow$ ”、“ $\searrow$ ”指法组成，用食指和大指演奏。大都以四声汇成一组。但也有二声和八声为一组的。要注意每组的重音位置。例如“ $\swarrow \nearrow \swarrow \nearrow$ ”、“ $\swarrow \nearrow \searrow \nearrow$ ”、“ $\swarrow \nearrow \swarrow \searrow$ ”、“ $\swarrow \nearrow \searrow \searrow$ ”（四声的发音量相同）等。有重音的指法可奏得强些（尤其低音弦），没有重音的指法宜奏得弱些（曲调弦音例外）。也常用弦数变化奏法。如在“Adea”定弦的乐曲中，常在四条弦，子、中弦，老、缠弦三组间作各种变化；如在“ABea”定弦的乐曲

中，常在缠、中、子弦，子、中弦，中、老弦三组间作各种变化。在重音和弦数变化进行中，也常配用音色变化奏法，种类较多，非可简言而明者。

以上三种扫类，在本编各曲中，一般只记出“\”、“/”、“\”、“/”，在实际演奏中，可结合内容，参插间用同类指法。

“\”、“/”奏法，称作“夹扫”，在本编各曲中见用较多。它的实际演奏效果，即要使曲调弦上“弹挑弹挑”四个音的发音清晰圆密而音量相仿，也要在第三声上突出缠弦音来。第二声与第三声在右手指法上虽然用了拂和划，但是拂的音量除了使曲调弦音奏得稍强外，其他三条弦的发音量应极弱，划的发音，宜使曲调弦与缠弦的音量较强，其他两条弦的发音量应极弱。因此，在初练时可用下列方法先作练习：



在练习时还宜加用默数一二三四的方法。这是为了：易使四声在时值上相等；养成在每组第三声弹奏缠弦的习惯（使与“\”、“/”每组第一声弹奏缠弦的夹扫有所区别）。

演奏以上三种扫类时，都须把曲调音奏得强些，空弦音奏得弱些。因为，曲调音是主要音，必须奏得清晰圆满。但是，如果只有曲调音而不配用空弦音，这将只有较为单调的单音夹弹音而已；如果空弦音的音量超过曲调音时，将只能听到一片杂乱之声。这是由于主客不分、喧宾夺主之故。演奏时要使四条弦中某一条弦的音量强些、其他几条弦的音量弱些，必须讲究一定的演奏方法。例如以哪些关节作主要的运动；指甲与弦身的不同入弦度；手指运动的方向等等。

二. 夹弹类：夹弹命名的由来，是在原谱的曲调音间，“夹”进同度音或其他音“弹”奏，使曲调更为丰满。例如：



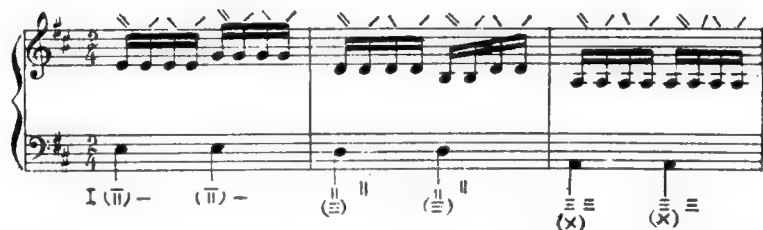
浦东派还有“大夹弹”、“快夹弹”、“急夹弹”、“夹滚”等奏法。现分述如下：

1. 大夹弹：由时值相等的两声组成。第一声双弹两条弦（本弦和本弦右面之空弦音），

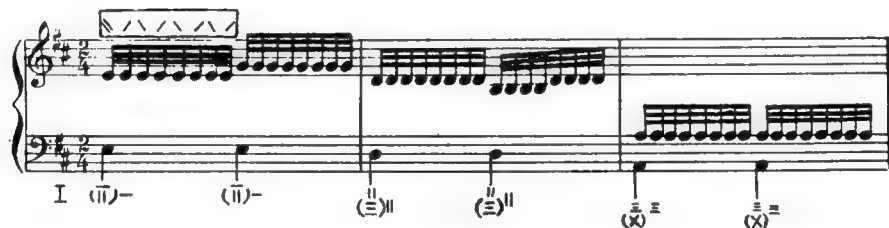
第二声挑一条本弦，共得两声。大都作连续反复进行。例如：



2. 快夹弹：由时值相等之四声组成。第一声双弹两条弦（本弦和本弦右面之空弦音），第二声挑一条本弦，第三声弹一条本弦，第四声挑一条本弦。共得四声。大都作连续反复进行。例如：



3. 急夹弹：由时值相等之八声组成。第一声双弹两条弦（本弦和本弦右面之空弦音），第二声挑一条本弦，第三声弹一条本弦，第四声挑一条本弦，第五声弹一条本弦，第六声挑一条本弦，第七声弹一条本弦，第八声挑一条本弦。共得八声。例如：



4. 夹滚：由时值相等之若干音组成，在滚一条弦的进行中，带弹本弦右面的空弦音。并非像急夹弹在每组八声的第一声处作一次双弹。

三、大撮分：浦东派有大撮分指法。大撮分是针对小撮分而言的。小撮分只用大、食两指在两条弦上同撮同分；而大撮分则用大、食、中、无名指在三条或四条弦上作同撮同分。

大撮分的大撮有两种奏法：一种用大指勾老、缠弦，同时用食、中、无名指抹子、中弦；一种用大指勾四条弦，同时用食、中、无名指抹一条子弦。这两种奏法在音色音量方面有所不同：前者在音量上较弱些；后者在音色上较为浑厚。

大撮分的大分在四条弦上演奏时，大、食、中、无名指放在中弦与老弦之间，大指挑老、缠弦，同时食、中、无名指弹子、中弦。

大撮分也可用大、食、中三个手指来演奏，大指勾、挑老缠弦；食中指抹、弹子中弦。

四、勾打：亦称“勾搭”、“凤颠点”。有二声、四声、六声、八声之分。浦东派对二声的“( )”见用不多。对四声的“( \ ) \ ”(与《华氏谱》的奏法相同。现用“( ) \ ) \ ”来演奏)见用最多。四声的也有作“( \ ) \ ”(来演奏的，称作“反勾打”。本编《十面埋伏》的《败北》段用了这一奏法。六声的“( \ ) \ ) \ ”可与八声的“( \ ) \ ) \ ) \ ”互相换用。如八声的节奏是：“( \ ) \ ) \ ) \ ”时，六声的节奏则成“( \ ) \ ) \ ) \ ”。

两声的一般称作“勾搭”。四声的称作“单勾打”。六声、八声的称作“双勾打”。

浦东派演奏勾打时的方法有两种：一种是右手食指作向内微弯的姿势，食指上的三个指关节都须运动；一种是右手食指作伸直姿势，只用掌指关节运动。前一种易于在演奏进行中作出音色变化；后一种的发音量较大。

五、长轮连挑、长轮和挑、长轮带挑：在长轮进行中，同时挑右面的弦，这类奏法有：每作一次轮，大指都须挑一次右面弦音的叫长轮连挑；在长轮进行中，挑低八度音的叫长轮和挑；在长轮进行中有时带挑一下右面弦音的叫长轮带挑。

1. 长轮连挑：在作长轮时，右手大、食、中、无名、小五个手指甲在一条弦身上次第而连续的触弦、发出了长轮弦音。如果食、中、无名、小四个手指在一条弦身上作轮，大指挑右面弦音时，也就是每作一次轮，食、中、无名、小指在左面弦身上轮触、大指在右面弦身上挑弦的，叫做长轮连挑。《霸王卸甲》的《楚歌》段末尾处用了这种奏法；《月儿高》的《深林滴露》段亦有见用。

2. 长轮和挑：在长轮进行中，长轮的曲调弦音与右面的空弦音成八度（一个八度或两个八度）时，大指和挑这一条空弦。《十面埋伏》的《吹打开门》前半部分即用此法。《普庵咒》的《钟鼓同声》段亦有见用。

3. 长轮带挑：在长轮进行中，随乐曲需要，有时大指带挑右面的某一条（或某几条）弦。《海青》第一、第十四、第十五段中见用较多。在其他乐曲中也常见用。

以上三种奏法，均须使长轮的轮音连而不断、轮点均匀，把曲调轮得饱满完整。不可由于连挑、和挑、带挑的挑弦而影响了长轮的演奏效果。

六、并弦：浦东派有并弦法。左手指把相邻的两条或三条、四条弦相并在一起，同时右手作轮、滚等。练习并弦时，左手方面可分三个动作：

1. 用左手名指将左面的弦推向右面弦身的垂直位置处；
2. 用左手食指将右面的弦身向左挽出，与左面已经推进的弦身相并在一起；
3. 用左手食指（或中指、无名指）将并在一起的弦（二条或三条、四条）紧按在相品位上。

演奏并弦亦可只用一个按指的方法：用左手无名指（或食指或中指）在并弦的应按相、品位处按住右面弦身后向左挽到左面的弦身处、使相并在一起。这种并弦方法虽较简捷，但左手按指所需的力度极大，尤其在作并四弦时，必须要有极大的指力才行。



把几条弦相并在一起之后，弦身已经呈向左挽、向右推等状态，因此，并弦的实际发音要比所按音位的音要高。

并弦后大都还须作推或挽，有时还加用吟音。在记谱时把它们实际发音逐一记写清楚比较困难。因此，一般只记出所按音位与滑音以后所构成的音高，同时标明推、挽、吟等符号。

并弦后向左挽或向右推在发音效果上并不相同：向左挽时，右面的弦比左面的要紧张，这就突出了右面的弦音；向右推时，左面的弦比右面的要紧张，这就突出了左面的弦音。由于每条弦的音色不一样。所以，并弦后用挽用推，各有用意，不可随意改换。

浦东派在《十面》的《呐喊》段用了并二弦；《霸王卸甲》的《鼓角甲声》段用了并二弦与并三弦；《海青》第十五、十六段用了并二弦与并四弦。

七、虚按：浦东派有虚按奏法，常用在锣鼓曲中。《灯月交辉》、《水龙吟》、《闹场》等曲均有见用。其奏法是将左手指按在弦身上，但不可按弦着品，同时右手作弹挑轮滚等。虚按所得之音，已非纯粹乐音，故于记谱时虽将按指所按音位的音记出，但同时必须用斜线销去。

左手按指在按弦时所用力度，一般分三种：一是按音，须按弦着相、品，用力最强；一是虚按，按指只须与弦身接触，弦身不可与相、品接触，用力较次；一是泛音，按指不可紧按在弦身上，按指只须轻轻浮点在有泛音位的弦身处，用力最弱。

八、颤：又称颤音（同“tr.”）。浦东派有此指法，如用左手食指按音时，中指在下面的适当音位处连续点弦；如用左手中指按音时，无名指在下面的适当音位处连续点弦。同时右手作轮、滚、摇等。《十面》的《吹打开门》、《海青》第十四、十五段、《夕阳箫鼓》的《啸嚷》等均有见用。

初练颤音时，左手指端一落一起连续点弦的动作必须均匀；指端与弦身接触的时间也宜短促；指端与弦身接触时的力度要轻而弱。如果点弦的动作不平均时，就会失去应有的流畅感；如果指端与弦身接触的时间太长时，就会使主音（即按音）被客音（即点弦手指发出的音）淹没，形成主客倒置；如果点弦指头与弦身接触时力度太强，就会使客音强而主音弱，也形成了主客倒置现象。

点弦手指必须点在本段曲调的调式音阶的音级上。如在五声音阶的乐曲中，食指按在“re”音位上时，中指须在“mi”音位上连续点弦；如食指按在“mi”音位上时，中指须在“sol”音位上连续点弦，不宜在“fa”或“fa”音位上点弦。如在七声音阶乐曲中，中指按在“mi”音位上时，无名指须在“fa”或“sol”音位上点弦等。

颤音在记谱时大都用简记法。凡记有颤音符号处，有三种奏法：

1. 记有颤音符号的整个音符时值，点弦手指端作均匀而快速的颤奏。如：



2. 记有颤音符号的整个音符时值，点弦指端作由慢渐快的颤奏。如：



3. 记有颤音符号的乐音开始处，左手点弦指端作一次快速的颤奏。如：



九、拖：是进、退、绰、注、虚绰、虚注等指法之总称。浦东派倪清泉谱注用此名。其法用左手按指从一音按拖至另一音，以使产生滑音效果。同时右手作弹、挑、轮、滚、扫等。演奏时左手既须重按，又须滑动灵活；右手或可轻弹，或可重弹。《夕阳箫鼓》、《武林逸韵》、《陈隋》、《普庵咒》等曲均有见用。

演奏“拖”时，左手按指从开始滑拖与终止滑拖之间，必须使弦身和经过的每个相品都要接触到，以使产生滑音效果。

在记谱中，如由装饰音拖向本音的，这是记出了拖的音高与节奏；如由本音拖向本音的，都是用简记法，例如 的实际发音是 ，是在弹奏后半拍“sol”音时，在右手指弹弦发音中，左手按指由“mi”音沿弦滑拖至“sol”音。又如 是在弹奏后半拍“sol”音时，右手指不再弹弦发音，只由左手按指从“mi”音位沿弦滑拖至“sol”音位；后半拍的“sol”音是在前半拍“mi”音的延续中，利用左手按指按弦滑拖来发音的，叫做“虚滑音”，用中断的粗线符号记写。

“拖”在记谱时只记出开始滑拖与终止滑拖的两个音，对在滑拖进行中所经过的半音（指十二平均律排列的琵琶）都不注明。

演奏由装饰音拖向本音时，必须使装饰音的音量较弱，本音的音量较强。决不可在右手指甲弹出装饰音之时，左手按指并不同时作滑拖、使装饰音的音量较大。

十、捋下：由沈浩初创造。《养正轩琵琶谱》一九三八年重编本中记有这个指法。演奏“捋下”时，左手中指甲与食指肉捏住弦身后将弦身向前方稍稍挑托，然后沿弦滑动。汕头徐涤生曾来信告我：用左手无名指甲与中指肉捏住弦身后滑动的“勒”，是参考沈先生的奏法发展而成。按“捋下”与“勒”，方法相仿，只是一用食、中两指，一用中、无名两指而已。符号都同“拖”。

十一、吟：《养正轩琵琶谱》分成“摆”“猱”二类。摆是按弦着品后作左右摆动，大都用于品位；猱是按弦着相后作前后（即向里）按放，大都用于相位。

从琵琶构造来看，相与相之间距离较大，但相位处弦与弦之间距离较小，适于用向里按放的猱弦方法。品与品之间距离较小（尤其在品位第三、第四把位），但品位处弦与弦之间距离较大，适于用左右摆弦的方法。

当我们能学全、学好、学透传统吟类奏法之时，可以看到吟类的基本方法有大、小、快、慢之分。并在大、小、快、慢四种基本吟法中，还有着慢而大、慢而小、快而大、快而小、大中有小、小中有大、慢中有快、快中有慢、先慢大后快小、先快小后慢大以及音头吟、音尾吟等方法。

若恰当运用吟类奏法，可大大增强乐曲的表现力。例如：在表现欢乐的乐曲时的某些音符上用了合适的吟法后，可使欢乐的气氛更为生动有趣；在表现哀怨的乐曲的某些音符上，恰当运用吟类奏法后，可使哀怨的情绪更见凄愁悲苦；在舞曲中可吟出跳跃感；在进行曲中可吟出雄壮感；在文曲中可吟出清静感；在快速而豪迈的乐曲中可吟出流畅有力的形象；在缓慢而描写自然景色的乐曲中可吟出舒展而优美的意境；在描写战争场面如刀剑相击、重围呐喊的乐曲中又可吟出决死奋战时的悲壮气氛等等。

快而小的吟见用最多，也易于掌握（在快速的乐曲中能用快而小的吟也非易事）。在乐曲的按音上运用快而小的吟（谱中一般不记出吟的符号），能使音质圆润、优美动听，如不用快而小的吟，音质就显得干涩死板。快而大的吟也常见用，难度要大一些。《十面》的《呐喊》段，《海青》第十五、十六段，《夕阳箫鼓》的《呼啸》等段落由于运用快而大的吟，才能有效果。慢而大的吟大都用在缓慢乐曲的长音符处。慢而小的吟亦是如此，但也常用在长音符的音尾处，以使这个长音终止得较为完美。大中有小的吟在《霸王卸甲》的《鼓角甲声》描写战马奔驰处用之，在演奏时，可作一次大吟一次小吟连续反复进行。小中有大的吟在《月儿高》、《陈隋》等曲均有见用。音头吟、音尾吟则是处处见用。总之，我们决不可把一种吟法运用在所有乐曲之中，必须根据乐曲内容的需要选择合适的吟法为好。

吟常与并、绞、推、挽、纵起、捺、带、擞等指法混合运用。这里就不一一说明了。

十二、音色变化：弹弦乐器在定弦的紧张度方面一般分两类：一种是弦定得较紧，如琵琶、三弦等；另一种是弦定得较松，如古琴、冬不拉等。琵琶定弦的紧张度较紧一些，这是使琵琶能发出铿锵的金石之声的因素之一。

琵琶在音色上，要求尖、堂、松、脆、爆。尖是指在高音区的发音非常明亮；堂是指在中音区的发音特别洪亮；松是指按弹时发音反应很灵敏，余音也较强较长；脆是指发音很清脆；爆是指发音坚实而有分量。在一个好的琵琶上，就是要求这五种音色特点都能具备。

音色在琵琶四条弦上也不一样：子弦的音色较为明亮而清脆；中弦的音色较为柔和而优美；老弦的音色较为粗壮而紧张；缠弦的音色较为低沉而浑厚。

音色在把位方面也不一样：相位的音色较为浓柔而优美；品位一把的音色较为明亮而松快；品位二把的音色较为响亮而怡美；品位三把的音色较为清脆而紧张；品位四把、五把的音色较为尖锐而紧张。

音色在触弦部位方面也不一样：约在九至十一品位处弦身上弹奏时（谱上记有“上”字）音色较柔和（因已减去了部分自然泛音，如第四第五泛音）；约在第二十三品位处弦身上弹

奏时（谱上记有“中”字）音色较清脆；约在距离复手二公分处弦身上弹奏时（谱上记有“下”字）音色较坚实，如靠在复手上弹奏时，音色更为坚实而尖细，尤如加了弱音器。此时音量不大，因为已部分地制止了基础音；在复手与二十五品中间位置处（即复手上方五至八公分处），是通常弹奏的部位，音色较清脆而饱满，谱上不记符号。

音色在弹弦力度强弱时也不一样：用较强的力度弹弦时，音色明朗而响亮；用较弱的力度弹弦时，音色柔和而细弱；用中等力度弹弦时，音色清脆而轻松。

音色在右手指甲弹弦时与弦身纵的角度和横的角度方面也有区别：纵的角度成九十度时（即用指甲中锋去弹弦）音色清脆明亮；纵的角度成四十五度或一百三十五度时（即用指甲边锋弹弦）音色暗淡柔和（由于指甲与弦身接触面积较大，噪音也较大）；横的角度成四十五度时音色稍坚实而有厚度，横的角度成九十度时音色稍清脆而音量中等；横的角度成一百七十度时，由于手指甲作向外前方弹出，较大程度地减弱了琴弦对琴身的拉力作用，共振削弱后，共鸣也减弱了，音色很空浮，音量也较小。

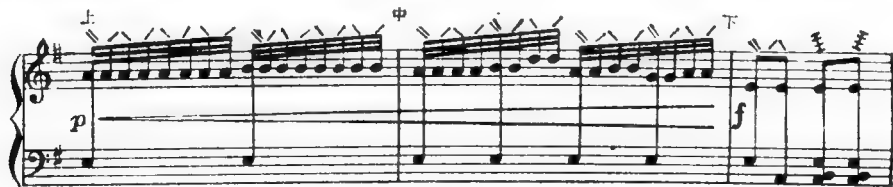
有关音色变化的一般情况如上述。在演奏时根据乐曲内容需要，相应地选用所需要的方法，使乐曲的表现有血有肉、有声有色。

浦东派常用纵的角度、横的角度以及右手指甲在弦身的“上”、“中”、“下”处弹奏等方法来得到音色变化。现略举本编各曲中的谱例如下：

1. 音色变化与弹挑指法相配合。例如《武林逸韵》的《昭君怨》；《夕阳箫鼓》的《晚眺》；

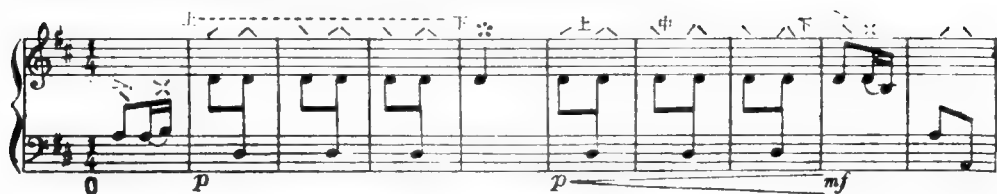


2. 音色变化与急夹弹、快夹弹指法相配合，例如《霸王卸甲》的《升帐》；



注：郊游者眺望寻找远处风景时的神情，在音量较弱，左手吟音，右手作“下”“上”音色变化的演奏中，描绘得维妙维肖。

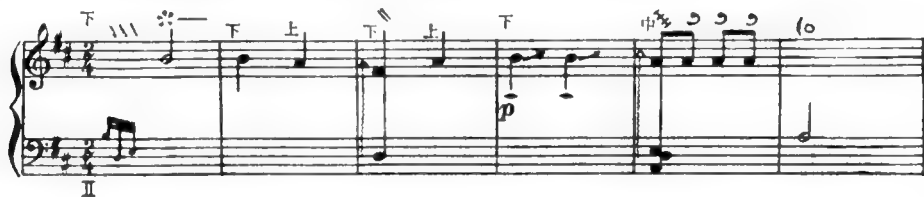
3. 音色变化与分相配合, 例如《阳春白雪》的《其六》;



4. 音色变化与临、挂指法相配合, 例如《陈隋》的《尾声》;



5. 音色变化与琶音相配合, 例如《月儿高》的《水面风轻》;



6. 音色变化与划相配合, 在“上”处弦身上作划, 《鞠士林谱》称作“上扫”, 大都用于拍中弱部。例如《灯月交辉》的《其一》;



7. 音色变化与拍、夹扫相配合。例如《十面埋伏》的《放炮》;



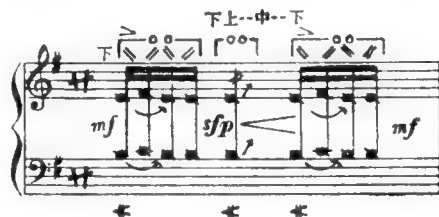
8. 音色变化与双飞相配合后, 称作“蝴蝶双飞”。例如《陈隋》的《起操》;



9. 音色变化与长轮相配合。例如《十面埋伏》的《吹打开门》:



10. 音色变化与绞弦相配合。例如《霸王卸甲》的《鼓角甲声》:



11. 音色变化与推、挽、吟等相配合。例如《月儿高》的《银蟾吐彩》和《夕阳箫鼓》的《晚眺》:



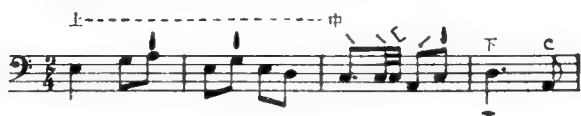
12. 音色变化与拖相配合。例如《武林逸韵》的《傍妆台》:



13. 音色变化与泛音相配合。例如《夕阳箫鼓》的《登山》:



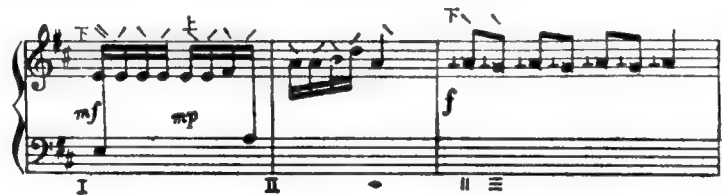
14. 音色变化与捺、撇、带相配合。例如《陈隋》的《其一》：



15. 音色变化与吟相配合。例如《夕阳箫鼓》的《晚眺》:



16. 音色变化与煞相配合。例如《灯月交辉》的《其二》：



如果根据本编所刊各曲进行练习时，可从《阳春白雪》开始，然后是《将军令》、《灯月交辉》、《霸王卸甲》等。本编已由原来的工尺谱译成五线谱，不免有错误与脱漏等等。希读者指正。

## 林 石 城





## 养正轩琵琶谱

沈浩初编著  
林石城整理

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